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Our 20th year of Examining!

Smithsonian To Destroy Natural History IMAX

by James Hyder

The Smithsonian Institution's National Museum of Natural History (NMNH) in Washington, DC, is planning to close its 18-year-old **Samuel C. Johnson IMAX Theater** on Sept. 30, nominally to "create new space for public programming and accommodate a more spacious and sustainable restaurant," according to a statement from the museum's director, **Dr. Kirk Johnson**. The plan had not been announced publicly and only came to light in mid-July, when a group of distinguished giant-screen film producers, led by **Jonathan Barker** of **SK Films** and **Taran Davies** of **Cosmic Picture**, published an open letter calling for the decision to be delayed or reversed. (That letter, and the statement to *LFX* from NMNH, are reprinted in full below.)

Barker has appeared on radio and television shows in Washington to make his

(see *NMNH* on page 10)

September 2017, Vol. 20, No. 5

Inside *LF Examiner*

GSCA's "Save Our Aspect Ratio" Tests	2
GSCA Conference Schedule	3
The Biz: News, Personnel	4-5
In Production	12-13
Premiering this Month	15
Bookings Data	16-21
Directory	22-23
Classified Ads: New Listing!	23
Shorts	24

Extending the Experience: Mimics Welcome!

by Diane Carlson

Museums are increasingly leveraging their giant-screen theaters with interactive experiences that expand on the topic of a leading GS film. By reinforcing and augmenting the content of the movie, these new programs help advance the institutional mission while giving visitors memorable and fun activities. This article will look at several recent examples of museums that have developed such innovative programs with two recent GS films: **SK Films' Amazon Adventure** and **MacGillivray Freeman Films' Dream Big**.

Amazon Adventure tells the story of Henry Walter Bates, who spent eleven years in the tropical rainforests of the Amazon in the mid-19th century. In an incredible adventure of natural history detective work, Bates discovered 8,000 species new to science. He also discovered what would eventually be called Batesian mimicry, in which non-toxic species, though natural selection, come to resemble toxic ones, giving the mimics increased protection. Bates thereby provided Charles Darwin with a "beautiful proof" of the concept of natural selection. Since natural selection is key to understanding evolution, and in turn all of biology, the story is highly adaptable to a wide range of biology exhibits and programs.

Seattle's **Pacific Science Center** used NSF funding to develop a live stage show to accompany the film. The show, "Masters of Mimicry," amplifies the mimicry concept depicted in the film, but also stands alone as an educational program for visitors who choose not to see the

(see *CARLSON* on page 6)

GSCA 2017 in Chicago

The Giant Screen Cinema Association will hold its annual conference and trade show in Chicago, Sept. 26-29, with screenings held at the **Navy Pier IMAX Theatre** and in the giant dome theater at the **Museum of Science and Industry**. The former was recently converted to IMAX laser projection, and the latter replaced its 31-year-old IMAX film projector in May with the **D3D/Christie** three-projector laser system. (There will be no 15/70 film projection.)

The conference will feature 17 new film screenings, clips from 22 films in production, and presentations on 14 films in development. There will be two Technical Sessions with demonstrations on live streaming and shooting for domes and the tall GS aspect ratio (see article on page 2). Professional development sessions will cover collaborating within a museum to maximize the theater's success and evaluating the educational outcomes of GS films. The perennial Giant Screen 101 session will acquaint newcomers to the business with the basics of running a theater and making a film.

The GSCA and **Imax Corporation** will present awards for outstanding achievements in GS filmmaking and marketing in an evening ceremony, and a trade show will feature at least 20 exhibitors.

The conference will close with a special one-day marketing symposium.

For more information and to register, visit giantscreencinema.com.

(see *GSCA* on page 3)

Premiering this Month

Inhumans

Kingsman: The Golden Circle

The Trolley That Saves the World

See page 15.

GSCA's "Save Our Aspect Ratio" Camera Tests

As the giant-screen industry moves steadily to digital capture and projection, one of the challenges of faced by filmmakers is how to shoot footage that will be seen on giant screens with the tall 1.33:1 (*aka* 4:3) aspect ratio with digital cameras that typically have a ratio of 1.9:1 or wider. Various solutions have been attempted, and the Technical Committee of the **Giant Screen Cinema Association** has commissioned a test to demonstrate the most common of those methods at its fall conference in Chicago (*see conference preview article on page 1*).

In early June, cinematographer **James Neihouse**, ASC; **Rick Gordon**, president of **RPG Productions**; and **Tammy Seldon**, executive director of the GSCA, spent two days in the Angeles National Forest north of Los Angeles shooting footage for the test, known as "Save Our Aspect Ratio" (SOAR).

Following on previous tests, dubbed "Bring Back Our Wide Shots," that tested the image quality of various digital cameras, SOAR is intended "to illustrate how 4:3 aspect ratio can be captured with today's state-of-the-art 8K digital cameras," according to the description of the session. It continues:

"This is an attempt to preserve this legacy aspect ratio that has been the hallmark of giant-screen cinema since its inception, and it is the ideal format for giant-screen dome theaters, since it covers about 75% of the screen. With 16:9 widescreen format, the vertical impact of the scenes is lost and in flat screen theaters, the top and bottom of the screens are not utilized. In domes, only about 50% of the dome is covered with imagery, seriously diminishing the impact of an immersive dome experience."

On the first day of the shoot, Neihouse used an

Arri Alexa 65 camera that features a sensor chip larger than a 5/65 film frame and 6.5K resolution: "an open gate resolution of 6560 x 3100 photosites," according to Arri. With Gordon's advice and assistance, Neihouse captured wide-angle vistas at several locations in the mountainous forest, near the Mount Wilson Observatory.

Seldon helped with slating the shots, and camera assistant **Hannah Berg**, a recent graduate from Ithaca

College's film program, helped Neihouse set up the equipment and served as on-camera "talent" in some of the shots.

On the second day, the same scenes were captured with a **RED** Weapon camera with a Helium 8K sensor with 8192 x 4320 pixels, a 1.9 ratio.

For each shot, Neihouse first used "TV framing," composing the shot as if it were to be viewed only on an HDTV set with the standard 16:9 (1.78) ratio. He then used three alternative framing methods so that the cameras' native 1.9 aspect ratio could be extended in post to the tall 4:3 ratio that is characteristic of 15/70 film and most true GS theaters. The three methods were:

- Shoot with room to stretch the sky digitally
- Shoot scene and tip up to shoot sky again, so the two shots can be stitched together in post
- Shoot properly for GS, framing low and cropping off the sides, thereby losing horizontal resolution

RPG and **FotoKem** have mastered the footage into the 4:3 format and warped it appropriately for dome theaters. Editorial work was done at RPG by **James Manke**, and the digital intermediate was created at 6K resolution at FotoKem, supervised by Gordon, with **John Daro** on the Mistika console. According to Gordon, the shots were also enhanced: "half went through a FotoKem proprietary system, and half went through a Lowry/Prime Focus proprietary system."

The results will be presented in technical sessions in both the **Navy Pier IMAX Theater** (flat screen) and in the giant dome theater of the **Museum of Science and Industry**.



L to r: Rick Gordon, Tammy Seldon (background). James Neihouse, Hannah Berg.

GSCA Conference Schedule, Sept. 26–29

Sunday, September 24: Pre-conference Day

Time	Event	Location
3:00 pm - 8:00 pm	Registration and Information	DoubleTree: State Foyer
8:00 pm	Official start of conference	

Monday, September 25: Pre-conference Day

8:00 am - 8:00 pm	Registration and Information	DoubleTree: State Foyer
8:00 am - 10:00 pm	Film Rehearsals	Navy Pier IMAX
8:00 am - 10:45 am	Board Meeting (working breakfast)	DoubleTree: State
11:00 am - 12:45 pm	Committee Meetings	DoubleTree: St. Clair
	• Event Planning	Huron
	• Member Services	
1:00 pm - 2:45 pm	Committee Meetings	DoubleTree: St. Clair
	• Technical	Huron
	• Industry Development	
3:00 pm - 6:00 pm	Giant Screen 101	DoubleTree: LaSalle Ballroom
4:00 pm - 5:30 pm	3D Film Interest Group (by invitation only)	DoubleTree: LaSalle Ballroom
5:00 pm - 6:00 pm	Distributors' Interest Group (by invitation only)	DoubleTree: St. Clair
6:00 pm - 7:00 pm	First Timers' and New Members' Reception (by invitation only)	DoubleTree: State
7:00 pm - 8:00 pm	TEA Mixer Reception	DoubleTree: State and State Foyer

Tuesday, September 26: Conference Day 1

8:00 am - 4:00 pm	Registration and Information	Navy Pier IMAX
8:00 am - 8:30 am	Projects in Development	Navy Pier IMAX
8:30 am - 9:15 am	Film 1: <i>Extreme Weather</i>	Navy Pier IMAX
9:15 am - 10:00 am	Film 2: <i>Conquest of the Skies 3D</i>	Navy Pier IMAX
10:00 am - 10:15 am	Break	
10:15 am - 11:00 am	Film 3: <i>Mysteries of China</i>	Navy Pier IMAX
11:00 am - 11:45 pm	Film 4: <i>Planet Power</i> (fine cut)	Navy Pier IMAX
11:45 pm - 12:00 pm	Trailers	Navy Pier IMAX
12:00 pm - 1:30 pm	Lunch on your own	
12:00 pm - 1:30 pm	Euromax meeting (by invitation only)	TBA
12:00 pm - 1:30 pm	Awards rehearsal	DoubleTree: LaSalle Ballroom
1:30 pm - 4:15 pm	Films in Production	Navy Pier IMAX
4:15 pm - 5:00 pm	Film 5: <i>America's Musical Journey</i>	Navy Pier IMAX
5:00 pm	Return to DoubleTree	
6:00 pm - 7:15 pm	GSCA Achievement Awards	DoubleTree: LaSalle Ballroom
7:15 pm - 9:00 pm	Achievement Awards Reception	DoubleTree: LaSalle Ballroom

Wednesday, September 27: Conference Day 2

8:30 am - 12:30 pm	Registration and Information	DoubleTree: State Foyer
8:30 am - 9:00 am	Continental Breakfast	DoubleTree: State Foyer
9:00 am - 10:15 am	Professional development session: Champion-Led, Cross-Collaboration for Best Success	DoubleTree: LaSalle Ballroom
10:15 am - 10:30 am	Break	
10:30 am - 11:45 am	Professional development session: Is It More Than Just A Film? How Do We Know?	DoubleTree: LaSalle Ballroom
11:45 am - 1:00 pm	Member meeting and lunch	DoubleTree: LaSalle Ballroom

1:00 pm - Walk to Navy Pier IMAX theater

1:30 pm - 6:30 pm	Registration and Information	Navy Pier IMAX
1:30 pm - 3:00 pm	Technical Session	Navy Pier IMAX
3:00 pm - 3:15 pm	Break	
3:15 pm - 4:00 pm	Film 6: <i>Incredible Predators</i>	Navy Pier IMAX
4:00 pm - 4:45 pm	Film 7: <i>Aircraft Carrier</i>	Navy Pier IMAX
4:45 pm - 5:00 pm	Break	
5:00 pm - 5:45 pm	Film 8: <i>Hearst Castle: Building the Dream</i>	Navy Pier IMAX
5:45 pm - 6:30 pm	Film 9: <i>Backyard Wilderness</i> (rough cut)	Navy Pier IMAX
6:30 pm - 7:15 pm	Film 10: <i>Volcanoes</i> (rough cut)	Navy Pier IMAX

Thursday, September 28: Conference Day 3

6:45 am	Dome Films	
7:15 am - 1:00 pm	Buses depart DoubleTree for MSI	MSI
7:30 am - 8:15 am	Registration and Information	
8:15 am - 9:00 am	Dome film 1: <i>Hurricane</i>	MSI
9:00 am - 9:45 am	Dome film 2: <i>Amazon Adventure</i>	MSI
9:45 am - 10:00 am	Dome film 3: <i>Dream Big: Engineering Our World</i>	MSI
10:00 am - 11:30 am	Break	
11:30 am - 12:30 am	Technical Session	MSI
12:30 am - 1:00 pm	Lunch	MSI: Rosenwald Room
1:15 pm - 1:45 pm	Dome film 4: <i>Global Soundscapes</i>	MSI
	Buses return to Navy Pier/DoubleTree	

Flat Screen Films

9:15 am	Walk to Navy Pier IMAX	
9:30 am - 3:00 pm	Registration and Information	Navy Pier IMAX
9:45 am - 10:30 am	Film 11: <i>Hurricane</i>	Navy Pier IMAX
10:30 am - 11:15 am	Film 12: <i>Dream Big: Engineering Our World</i>	Navy Pier IMAX
11:15 am - 12:00 pm	Film 13: <i>Amazon Adventure</i>	Navy Pier IMAX
12:00 pm - 1:30 pm	Lunch	
1:30 pm - 2:15 pm	Film 14: <i>The Search for Life in Space</i>	Navy Pier IMAX
2:15 pm - 3:00 pm	Film 15: <i>The Trolley That Saves the World</i>	Navy Pier IMAX
3:00 pm - 3:45 pm	Film 16: <i>We, the Marines</i>	Navy Pier IMAX
3:45 pm	Walk to DoubleTree	

All Delegates

4:00 pm - 8:00 pm	Registration and information	DoubleTree: State Foyer
4:00 pm - 8:00 pm	Trade show	DoubleTree: LaSalle Ballroom
8:00 pm - 9:00 pm	GSCA Board Meeting and Dinner	DoubleTree: State

Friday, September 29: Marketing Symposium

7:30 am - 8:00 am	Continental breakfast	DoubleTree: LaSalle Foyer
8:00 am - 5:00 pm	Registration and information	DoubleTree: State Foyer
8:00 am - 9:15 pm	Part 1: Setting the Stage	DoubleTree: LaSalle Ballroom
9:15 am - 12:00 pm	Part 2: Audience Engagement	DoubleTree: LaSalle Ballroom
12:00 pm - 1:00 pm	Lunch	DoubleTree: LaSalle Ballroom
1:00 pm - 2:30 pm	Part 3: Maximizing Revenue	DoubleTree: LaSalle Ballroom
2:45 pm - 4:45 pm	Part 4: Digital Marketing Tips and Tricks	DoubleTree: LaSalle Ballroom
4:45 pm - 5:00 pm	Closing Remarks	DoubleTree: LaSalle Ballroom



The Museum of Science and Industry, Chicago.

THE BIZ

NEWS

Imax reports \$1.7 million loss in Q2

On July 26, **Imax Corporation** posted its financial results for the quarter ending June 30, 2017. In that period the company reported a net loss of \$1.7 million (-\$0.03 per share) on revenues of \$87.8 million, compared to a profit of \$6.0 million (\$0.09 per share) on revenues of \$91.7 million in the second quarter of 2016. For the first six months of 2017, the company posted a net loss of \$1.6 million (\$0.02 per share) on revenues of \$156.4 million, compared to a profit of \$17.3 million (\$0.25 per share) on revenues of \$183.9 million in the first half of 2016.

In the second quarter of 2017, Imax signed deals for 92 new theater systems, compared to 94 in the previous year's Q2, and installed 34 (including one laser upgrade), compared to 40 (two upgrades, one laser) in the same period last year. As of June 30, 2017, the backlog stood at 580, and the total number of IMAX theaters worldwide was 1,257, of which 1,154 are in multiplexes, 90 in institutions, and 13 in non-multiplex commercial venues.

The news did nothing to halt the decline in share prices that began at the end of March, when shares stood at about \$34.00. By early June the price had dropped by 30% to \$24, leading the company to announce on June 12 that it was laying off 100 people, reducing its full-time global workforce by 14%. The "cost

reduction initiative" led to a brief rally, but did not stop the downward trend. By early July shares were trading at slightly above \$20, and by mid-August they were at \$18.40, a five-year low. As this issue went to press at the end of August, the price had fallen as low as \$17.70 a decline of 45% since the start of the year.

In a conference call, Imax Entertainment president **Greg Foster** told analysts that the company would be releasing fewer films in 3D, saying, "it's apparent that the demand for 2D film is starting to exceed that of 3D in North America." (He did not distinguish between Hollywood features and original GS films, where 3D continues to be popular.) He also spoke about "screen sharing," having more than one feature on an IMAX theater's schedule at a time, saying, "we're also expanding the types of films we play on IMAX screens. Historically, we never would have played a movie like *Beauty and the Beast*, given it's not your typical fan title."

[Editor's note: Foster, who started at Imax in 2001, appears to have forgotten his first decade with the company. That year, the company sternly warned theaters that **Ben Stassen**'s mildly scary *Haunted Castle* would damage the family-friendly IMAX brand. In 2002, Disney released the original animated *Beauty and the Beast* in IMAX theaters. Even after it started converting Hollywood films to 15/70 with the

DMR process in 2002, most such films were aimed at families, and included many animated titles. As recently as 2012, the DMR slate included *Dr. Suess' The Lorax* and *Frankenweenie*. It is only since then that Imax has turned almost exclusively toward "fanboy"

fare: superhero and action films.]

CFO Patrick McClymont revealed that the company had closed the pilot IMAXShift cycling operation in Brooklyn that it had launched in April 2016. (see *Shorts*, May/June 2016).

CEO Richard Gelfond said that a second IMAX VR facility had opened in New York City, following on the first in Los Angeles, which opened early this year. Unlike that standalone facility, the New York VR center is located in the lobby of an AMC multiplex. Gelfond said that in the fall the company will open additional centers in Shanghai, China; Manchester, UK; and Toronto, Canada; plus as many as five more by the end of the year. He stressed that the project is in the "pilot phase," but added, "there has been sizable interest from various [exhibition] partners around the world." In response to a question, Gelfond said that the centers have one-year leases, and that a decision on whether to continue in the VR business could be made "around a year from now."

GDTC to support Cuba

The Giant Dome Theater Consortium is providing production support to *Cuba*, a GS film produced by **Golden Gate 3D** in association with **BBC Earth** and distributed by **Giant Screen Films**. The film, set for release next spring, is being directed and produced by **Peter Chang**.

The GDTC consists of seven U.S. museums: the **Science Museum of Minnesota**; the **Cincinnati Museum Center**; the **Museum of Science and Industry**, Chicago; **Discovery Place** in Charlotte, NC; the **Museum of Science, Boston**; the **Fleet Science Center** in San Diego, CA; and the **St. Louis Science Center**.

World's first LED cinema screen

Samsung Electronics has installed the world's first direct-view LED cinema screen in a multiplex in Seoul, South Korea. Built up from modular panels, the screen is 33.8 feet (10.3 meters) wide and



Samsung has installed the first LED cinema screen in Seoul, South Korea.

THE BIZ

NEWS

PERSONNEL

17.8 feet (5.4 meters) tall, with 4K resolution (4096x2160 pixels). Peak brightness is 146 foot-Lamberts, ten times the standard digital cinema level of 14 fL. That level of brightness, and the fact that the panels are dark in color (unlike projection screens) provides for very high dynamic range, with a contrast ratio that Samsung characterizes as “nearly infinite.”

Because the LED panels are solid, unlike perforated projection screens, speakers cannot be placed behind the screen. The Seoul installation features JBL speakers from Samsung subsidiary **Harman International Industries** bordering the screen, along with “proprietary audio processing technology and JBL’s Sculpted Surround system,” according to a press release.

Samsung says that the Cinema LED Screen is “the first product to achieve full compliance with the...Digital Cinema Initiatives (DCI) theater technology standards prior to its commercial release.” The company has previously claimed that screens as large as 90 feet wide could be installed.

As we reported previously (see *April/May 2017*), the advantages of LED screens over xenon or laser projection include vastly higher brightness levels and, therefore, much wider dynamic range. The disadvantages include greater power consumption and higher initial costs than comparable laser-illuminated systems. However, as with most electronic products, the cost of LED modules is expected to decrease as they become more popular.

IMAX deals in China, Canada

Shanghai Bestar Cinemas, a subsidiary of a large property developer in China, has signed an agreement with **Imax Corporation** to build seven new IMAX theaters in Tier Two and Tier Three cities in China, all but one of which will open this year. The deal brings Bestar’s total IMAX commitment to 18, seven of which are currently operating.

Canada’s **Cineplex** chain has agreed to

expand its IMAX roster with two new theaters in Toronto and Regina, SK, by November. The companies are also building an IMAX Virtual Reality center at the Scotiabank Theatre Toronto that will open in the fall, in the ground floor location of the current box office. It will be the third IMAX VR center, following installations in Los Angeles and New York City.

Bak-Larsen leave Tycho Brahe

As this issue went to press, **Peter Bak-Larsen** posted on LinkedIn that he was leaving the **Tycho Brahe Planetarium** in Copenhagen, Denmark, after serving as its CEO for the past four years. He said that “my fantastic colleagues and I have managed, over the past 4 years, to make a turn around and increase visitors numbers with 40% and raise funding to new exhibitions, so that new generations in the future can visit TBP and learn about astronomy in a new and inspiring environment.”

Dondey leaves La Géode

Laurent Dondey has left **La Géode** after serving 12 years as general manager of the 85-foot (26-meter) IMAX Dome theater in Paris. Dondey was one of the leading experimenters with digital projection in a giant dome, adding a six-projector insert system in March 2007. When that system proved unacceptable because of low light levels and difficulties with alignment, he replaced it with a single DCI-compatible 2K projector a few months later. That in turn was replaced with a 4K system some time later. He also experimented with alternative programming, including operas, VJ par-

ties, and real-time gaming.

Dondey has served on the board of the **Giant Screen Cinema Association**, and is currently president of **Euromax**, the European giant-screen association.

The new CEO of La Géode is **Thierry Forsans**.

Imax hires new marketing execs

Imax Corporation has hired a new chief marketing officer, **J.L. Pomeroy**, to “lead the company’s global marketing efforts to ensure filmmakers, studios, exhibitors, and moviegoers around the world embrace the power of the IMAX Experience,” according to a press release. Pomeroy comes to Imax from JumpLine Group, a “brand activation agency” she founded in 2002 and led as CEO. (She remains its chairman.) She also served as VP of sales and marketing for jeweler Cartier from 1994 to 2001. Pomeroy holds a B.S. in Marketing from California State Polytechnic University.

Pomeroy is the third person to hold the CMO position at Imax in five years. She replaces **Eileen Campbell**, who was hired in July 2013 and left in April to go to WomIntuition, a marketing consultancy based in Toronto. Before Campbell, **Marc de Grandpre** served as CMO from May 2011 to August 2012.

Shortly after the announcement of Pomeroy’s hiring, the company announced that **Denny Tu** would serve in the new position of executive vice president for global brand and creative, reporting to Pomeroy. Tu “will be responsible for the IMAX brand across all channels,” according to a release. Before Imax, Tu worked at Sky, the European media company, and at the branding agency Autonomy.



Peter Bak-Larsen



J.L. Pomeroy



Laurent Dondey



Denny Tu

Extending the GS Experience



At Pacific Science Center, Joy Delria (left) and Allie Criado (right), wearing bird wings, try to find non-toxic frogs in the dioramas as performance science educator Marissa Wyll (center), leads a mimicry show.

(from CARLSON on page 1)

movie. The live show was also designed to be adapted by other museums to fit their theater programming. The NSF funding also allows theaters to apply for a \$1,000 grant to create their own educational enhancements related to the film. This program is administered by Pacific Science Center.

The “Masters of Mimicry” show comically depicts the concept of natural selection over generations of butterflies with an iguana puppet avoiding non-toxic mimics. The show kits provided to participating theaters (also thanks to the NSF grant) include a script, training video, props, two small dioramas, an overhead projector, and supports for a fabric screen. The dioramas are used in the interactive portion of the program: volunteers from the audience don a set of bird wings and are challenged to select non-toxic frogs while avoiding the toxic ones. The projector and screen are used for a puppet show on natural selection.

Boston

Boston’s **Museum of Science** modified the “Masters of Mimicry” materials to

create a live program that uses different activities in conjunction with a live animal to teach the concept of mimicry to their audiences. The show is part of their Science Live Presentations that take place on their live-animal presentation stage. The concept of mimicry is introduced with PowerPoint images of real-life animal mimics. The presenter then uses the “Masters of Mimicry” hands-on activity in which Ecuadoran frogs are “hunted” by two volunteers from the audience to demonstrate how mimicry helps the frogs to survive.

To understand how mimicry may arise naturally over time, through multiple generations,



PSC’s Marissa Wyll with an iguana puppet from the “Masters of Mimicry” kit.

fabricated butterflies from the kit are used to illustrate mutation, adaptation, and heredity. For the grand finale, a real Sinaloan milk snake from the museum’s live animal collection is introduced as a mimic of the venomous Texas coral snake. The dangerous snake is represented only by a photo!

Virginia Beach

The education department of the **Virginia Aquarium and Marine Science Center**, in Virginia Beach, used the \$1,000 grant to support a variety of guest experiences. Giant cockroach and butterfly pool floats were purchased to act as a hook to draw guests’ attention to the Insect Curiosity Cart, which is used to demonstrate principles of insect evolution. A cockroach costume worn by staff is a unique way for the educators to pique interest in insects and discuss adaptations and camouflage.

The camouflage and mimicry themes were expanded in the children’s play area of the aquarium’s Conservation Station. This allows children (and adults!) to immerse themselves in bug-related play as they learn more about natural selection and survival. The film and these projects will also complement their featured summer exhibit, Giant Insects!

In the aquarium’s immersive outdoor Nature Play Place, guests are invited to



Live presentation education associate Leon Tsuei on the live animal stage at Boston's Museum of Science.

explore and look for indigenous insects. And just like explorer Bates, they discover a wide variety of insects in a relatively small space. For the next phase of activity, Nature Bingo cards are being developed to be used in the Nature Play Place. These will be used independently by guests or in guided activities. Resource books are also available to guests to allow them to conduct independent research on the spot. Some of the NSF funding supported regional insect experts, including faculty members from nearby Old Dominion University, to conduct Lunch and Learn presentations for staff, volunteers, and the general public.

The activities related to camouflage and mimicry are very accessible to the aquarium's teen volunteers, and they find visitors are easily engaged by the topic of insects. Educational specialist **Karen Burns** is the lead for the educational programs related to *Amazon Adventure*. She explains, "The funding provided by NSF to develop these educational tools has allowed us to be able to connect the *Amazon Adventure* movie to daily programs conducted in various education spaces throughout the aquarium. The additional carts, activities, and resources have allowed us to increase our educational opportunities for guests of all ages."

Additionally, the insect curiosity cart and the Bugged play area in the Conservation Station dovetail nicely with the aquarium's next exhibit, *Goosebumps: The Science of Fear*, since many people are afraid of insects. That exhibit will provide an opportunity to dispel myths and educate the public not only about insects' adaptations, but also their critical role in the environment.

Lubbock, TX

At the **Science Spectrum** in Lubbock, TX, *Amazon Adventure*'s concepts of mimicry and camouflage are extended into workshops, birthday parties, lobby exhibits, larger exhibitions, special events, and Internet television programs (ITV) from the museum. President **Sandy Henry** is a champion of such extensions. Her staff took advantage of both the \$1,000 grant and the stage kit. With small budgets and limited staff resources, the museum found the funding assistance and prepared program materials very helpful in creating exciting memories and science connections for visitors.

Internet television provides extensive outreach to a large area. Supported by the state, a mobile Internet transmission system can be used from anywhere in the museum to deliver 45- to 60-minute pro-

grams to subscribing (primarily rural) schools. There is two-way communication between the presenter and the participants, and up to four schools can participate at once. Staff educators are planning to use the funding and materials provided with *Amazon Adventure* to present an ITV program on mimicry and camouflage as well as other on-site activities. They hope that the remote program will spur theater attendance by families and school groups.

Charlotte, NC

Discovery Place Science in Charlotte, NC, has a 79-foot (21-meter) IMAX Dome theater, but it is also known for theater programs that it started offering in 1981 and that are now presented in three live theater spaces. The 200-seat Discovery Theater is used for larger, scripted, character-driven shows. "Masters of Mimicry" was a great match and the first such program to be related to a GS film. Performing the show in a relatively large space required the team to make a few adjustments. At first, the shadow-puppet portion of the show did not play well, so it was changed to a silhouette slide show that works better on the large screen.

According to **Douglas Coler**, coordinator of shows and floor programs, "Having a ready-made program is a huge help. Show development takes time, and having one that is ready to go frees up our team to concentrate on rehearsals to get the show in front of an audience. It is likely that 'Masters of Mimicry' will stay on as part of our regular repertoire."

Dream Big

Another title that has been at the center of new efforts to expand the impact of GS films is MacGillivray's *Dream Big*. Several museums are taking advantage of materials, concepts, and programs developed by MFF in support of the film.

Along with its programs in support of *Amazon Adventure*, Charlotte's Discovery Place is using *Dream Big* to take film integration to the next level. The 2017-18 school year will be the Year of the Engineer, an initiative that celebrates the crea-

(see **CARLSON** on page 8)

(from **CARLSON** on page 7)

tivity and imagination of engineers.

The timing is perfect, given the explosion in engineering, the need for more engineers, and the strong inspirational message of the film. When COO **Joanie Vandenberg Philipp** saw a rough cut of the film, she realized its tremendous potential, not only with educators but also with sponsors, and was inspired to leverage it to the max. She launched an inter-division action team to make this year-long program a reality.

The museum spent a full year to plan and implement a total engineering theme across the entire organization, from on-site programs to off-site activities. The program committee had three goals: partner with 250 engineers, provide 2,500 experiences, and reach 250,000 guests with engineering experiences. Since the film has not opened in Charlotte yet, it's too early to say whether they will be met, but the program has already helped build up sponsorships. The project has gotten support from local firms, including **Bank of America**, **Duke Energy**, **Ingersoll Rand**, and **Lowes** hardware. The film was key not only to getting sponsors' dollars, but also getting sponsors' engineers to volunteer.

In addition to new sponsors and volunteers, the staff has been energized by the process of creating a well-integrated program that is perfectly matched to the mission.

Dream Big will be the programming constant for the entire year. There will be other films on the theater's schedule, but *Dream Big* will be the main theater driver. The program has its own logo and a dedicated marketing campaign that will highlight the film and related programs.

This total integration of the film flips the classic model of running a GS movie as an "add-on" to a traveling exhibit, booking **Mysteries of Egypt** or **Mummies** along with a King Tut exhibit, for example. Here, *Dream Big* is the primary attraction, driving the other offerings.

Vandenberg Philipp hopes that visitors seeing "the creativity of engineers in problem solving, and [the ways] their work improves our lives, will stimulate not only understanding, but career choices as well. The mayor [of Charlotte, NC] will

declare the Year of the Engineer on August 24, 2017."

The film opens in August and the companion exhibit, Da Vinci's Machines, will open in November. This timing maximizes opportunities for film-plus-exhibit combination tickets for school field trips and the key holiday period in the fall and winter. It will also add a marketing spike three months into the run of the film. Many other programs being offered throughout the year will help maintain interest in the film.

In addition to all of the on-site museum activities, Discovery Place science educators, along with the Engineer Program partners, will bring hands-on engineering activities directly into neighborhoods through Pop-Up Maker programs, providing STEM opportunities for underserved communities. Additionally, educators will be coordinating with local middle and high schools to engage girls in design challenges and STEM subjects in Thinker Space.

Unlike standard Hollywood features, for which nearly all marketing efforts are focused on the opening weekend, giant-screen documentaries measure success over the long run, with long lead times and full integration of the film in institutional programming. Charlotte's Vandenberg Philipp and **Mike Day** at the **Science Museum of Minnesota** (see article on opposite page) are working to leverage the value of *Dream Big* for mission and reve-

nce to the fullest. A report on the success of these integrative programs that use the theater in support of the mission will follow next year.

Conclusion

These are a few examples of the creative integration of a GS film into the fabric of an institution to maximize its educational impact and financial contribution. Museums that don't take advantage of such educational extensions are wasting a valuable resource.

Lubbock's Henry says, "The Science Spectrum achieves its greatest attendance and overall impact when it vigorously accompanies the film with a variety of educational interpretive programs. It has made the difference every time between high- and low-performing films' educational impact and viewer enjoyment. Without this effort, a film does not receive the attention and perceived importance related to other museum activities."

Other theaters are urged to mimic the concept of program extensions to generate visitor and staff enthusiasm and satisfaction, and advance their museums' goals.

Diane Carlson, principal of Giant Screen Cinema Consulting, is the principal investigator for Amazon Adventure's NSF Grant, and was with Pacific Science Center in Seattle, WA, for over 35 years. For information on the Masters of Mimicry kits and grants, please contact Diane Carlson at dianecarlsongscc@gmail.com.



MacGillivray Freeman Films' *Dream Big*.

Engineering *Dream Big's* Campaign at SMM

by Mike Day

Giant-screen film exhibition in the **William L. McKnight-3M Omnitheater** at the **Science Museum of Minnesota** in Saint Paul is treated like a political campaign, with a focus on many of the same elements: staging, staffing, strategy, fund raising, targeting, and, of course, a great candidate. The campaign is planned and executed over a long event horizon to build success. With ***Dream Big***, the museum is declaring 2018 the Year of the Engineer, and will premiere the film on the first weekend of March 2018. An entire year of film, exhibits, and public programs is being put in place in support of engineering. For example, two weeks after the film launches, at the start of a multi-week period of school spring breaks, a Towers of Tomorrow Lego exhibition will open.

SMM's *Dream Big* campaign began in July 2016, a full 20 months before the film's opening in Minnesota, when we attended **MacGillivray Freeman's** Blue Ribbon panel at their headquarters in Laguna Beach, CA. MFF's **Mary Jane Dodge**, executive producer of *Dream Big*, introduced representatives of the **American Society of Civil Engineers** to reps from 38 GS theaters, and proposed the concept of the Year of the Engineer that we, and other museums like **Discovery Place** (see *main article*), have embraced. She also screened a rough-cut version of the film.

Following this meeting, SMM ran preview screenings of the film in May 2017, a couple of months after its world premiere. The staff screening was intended to build excitement among the marketing, communications, membership, develop-

ment, and public programming staffs about the film and its programming and partnership opportunities. In addition to showing the film to principal museum staff and regional ASCE leaders, a preview for educators was also held.

At least once a month until the public opening next spring, additional preview screenings will be held to maximize potential partnerships and reach target markets. The museum's Board of Trustees, a key museum stakeholder group that helps

the Big Weather Experience school field trip, which was mapped to the state's science standards. This resulted in school attendance 29% greater than any previous year.

The other advantage of scheduling **Tornado Alley** six months after its world premiere was that SMM got use of the film's "star," the Tornado Intercept Vehicle (TIV), for seven months. A television partner of the museum hosted the vehicle at the Minnesota State Fair, which attracts



The Science Museum of Minnesota in St. Paul.

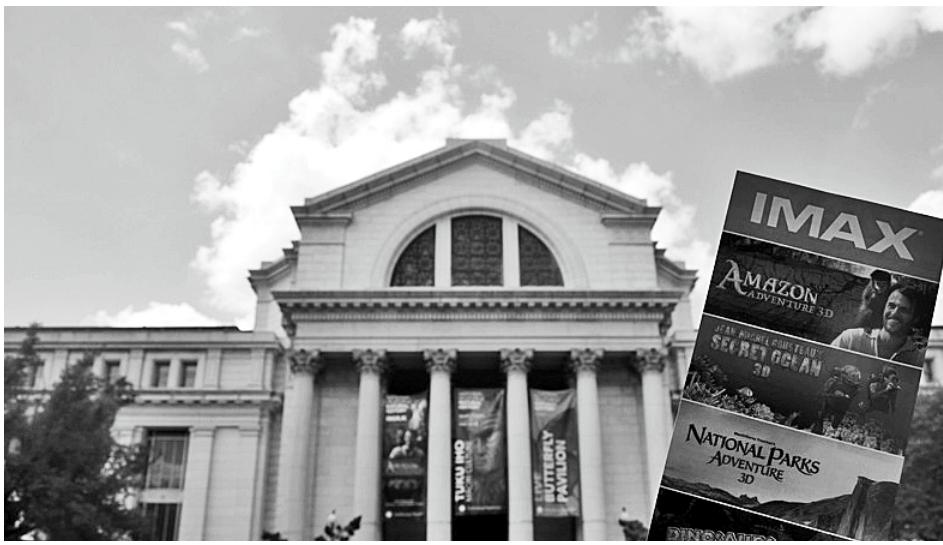
maximize positioning and fund raising for the institution, attended an early preview, scheduled to coincide with a regular quarterly meeting.

SMM typically does not launch a new film simultaneously with its world premiere, preferring to select strategic dates and learn from early bookings elsewhere. A good example is **Giant Screen Films' Tornado Alley**, which the museum supported financially, along with the other members of that **Giant Dome Theater Consortium**. The other six GDTC members all launched the film in its initial spring 2011 release. SMM waited until October 2011, at the start of the school year. We used the film as an opportunity to update our hands-on weather exhibits and create an original theater program called *Storms on Stage*. We packaged these with the film as

1.5 million visitors each year. The museum then took the TIV on a two-week, seven-city tour through Minnesota and Wisconsin. Just before the film launch, the TIV was driven into the lobby of the museum — a huge PR event — where it stayed for the six-month run of the film.

SMM believes that multi-year advance planning and execution and engaging the entire board and staff to leverage programming, partnerships, and fund raising for high-quality films has greatly contributed to the ongoing success of the Omnitheater.

Mike Day is executive vice president of the Science Museum of Minnesota and chair of the Giant Dome Theater Consortium board of directors. He can be reached at mday@smm.org.



The Smithsonian's National Museum of Natural History in Washington, DC.

(from NMNH on page 1)

case, and at press time the group's petition at Change.org (tinyurl.com/nmnhimax) had gathered more than 1,500 signatures. The group has since sent additional letters to the Smithsonian's Board of Regents and to the Secretary of the Smithsonian, **Dr. David Skorton**. Several other editorials have protested its closing.

The move to close the theater is unprecedented and extremely puzzling to anyone familiar with the operation of GS theaters in museums. Failing museums have closed and taken their theaters with them, but demolishing a GS theater in a healthy museum is virtually unheard of. It also makes little sense to close an operating theater and revenue source in favor of a replacement for which there are no concrete plans and no funding in place, as appears to be the case here. (We asked NMNH specific questions about financial models, construction plans, and other details, but only received the statement in response.)

NMNH's IMAX theater is part of the West Court project, built in 1999 at a cost of \$45 million in a large open courtyard within the original 1910 museum building. The 80,000-square-foot (7,500-square-meter) center includes the 487-seat theater, the 800-seat restaurant, and an interactive Discovery Room on the top level.

With 7.1 million visitors in 2016, NMNH is the fourth most popular muse-

um in the world. This level of visitation would seem to guarantee the success of any giant-screen theater; the 312,000 tickets reportedly sold in 2016 is significantly lower than would be expected.

That number is more than twice the average of 34 institutional GS theaters that reported their attendance to the **Giant Screen Cinema Association** in 2016, but only one theater is located in a museum more popular than NMNH. That one is the **National Air and Space Museum** (NASM), across the National Mall, which drew in 7.5 million visitors in 2016. Its

Lockheed Martin IMAX Theater has been the world's most popular for much of its 41-year existence. Although I don't know its 2016 attendance number, when I managed it in the late 1980s and early 1990s, it routinely served over a million visitors, going as high as 1.5 million in some years.

That discrepancy might seem to support Johnson's claim that declining attendance at NMNH's theater justifies closing it. Of course, most institutional giant-screen theaters around the world have seen attendance drops over the last few years, for a variety of reasons that we have covered in *LFX*. And NMNH's IMAX theater has some inherent obstacles to achieving the high ticket sales of its sister in NASM, the main one being that its location within the labyrinthine NMNH does not make it easy for visitors to find.

However, in an Aug. 18 letter to the Smithsonian's Board of Regents, the filmmakers protesting the closure revealed that, contrary to the statements from NMNH, the box office reports they have received from the theater indicate that its attendance has gone up, not down, over the past three years, from 265,000 in 2014 to 285,000 in 2015 and over 310,000 in 2016. (The group has also made requests under the Freedom of Information Act for documents and e-mails relating to the closure of the theater and the expansion



In this 2008 picture of the Natural History Museum's Rotunda, the satellite box office for the IMAX theater can be seen to the left of the elephant. The sales desks and some IMAX signage have since been removed.

Smithsonian Institution

of the restaurant.)

Furthermore, several managers, consultants, and other experts I have spoken to about this story fully agree with the conclusion I have reached, as a former IMAX manager: even if attendance were falling, the solution would *not* be to close the theater, but to boost marketing efforts.

I have no doubt that the staff of **Smithsonian Enterprises**, which operates the Institution's three IMAX theaters, shops, and other profit centers, could provide many ideas for increasing attendance, and probably have done so. (We did not speak with anyone from Smithsonian Enterprises, which referred us to the NMNH public affairs office.)

Instead, for reasons that are entirely unclear, museum management (which ultimately controls operation of the theater) appears to have acted to undermine, rather than support, the theater.

As I mentioned, the location of the IMAX theater is not obvious to visitors, the majority of whom enter through the Mall side of the building. For that reason, a satellite box office was installed in the Rotunda, the main entrance hall, shortly after the theater opened in 1999. And yet, on my most recent visit I was surprised to see that it had been removed, as had some of the signage promoting the theater. This can only have hurt ticket sales.

The rationales offered for closing the theater make no sense to anyone with theater management experience, either from a business or mission point of view. The museum director asserts that the theater runs "at barely 20% capacity," while complaining that the current restaurant cannot handle demand, and that "lines often extend into the main hallway of the museum." However, most GS theater managers recognize that, unlike attendance, "percent of capacity" is a statistic of dubious utility, since it can be raised or lowered at will by changing the number of shows on the schedule. Furthermore, no comparable capacity figure has been cited for the restaurant, which is undoubtedly mostly empty for most of the day.

With sales of over 300,000 tickets, plus concessions, gross revenue of NMNH's theater must be in the vicinity of \$3 mil-

lion, based on reasonable assumptions. Net income is therefore probably well over \$1 million a year. I think most GS managers and marketers would agree that, in a museum with 7 million visitors, those numbers could be increased *substantially* with little difficulty.

I have no idea about the current profitability of the restaurant, or how much it might potentially be increased in an expanded footprint. (I will note that food service typically has much lower profit margins than GS theaters.) The cost of the proposed renovations is estimated at \$16 million, according to a Smithsonian spokesperson, although no RFP has yet been issued.

Furthermore, no consideration seems to have been given to the option of expanding the restaurant in a manner that doesn't affect the theater. Barker and other observers point out that there seems to be plenty of space within the existing structure to do so.

On learning of the estimated cost of the project, Cosmic Picture's Davies told *LFX*: "The American public should be gasping for air at the \$16 million price tag to tear down and replace a perfectly viable and profitable IMAX theater at taxpayer expense. The plan to expand the cafeteria is not based on any independent analysis of demolition, construction, and operating costs, and it is likely the bill to taxpayers will be far higher. How many years will it take to recoup such a huge investment by selling more hot dogs and pizza to children?"



Natural History's Samuel C. Johnson IMAX theater.

As for serving the mission, the museum director's statement says the new construction will include "new space for public programming," although he revealed no details about this space or how it would meet mission goals. Will it be able to provide informal science education to hundreds of thousands of people in the unique and memorable way that GS films do? Will it provide more than a million dollars of net annual revenue like the theater?

Another assertion in NMNH's official statement is that "the Smithsonian still has two other IMAX theaters," at NASM and in NASM's **Udvar Hazy Center** at Dulles Airport. However, this argument is specious for several reasons, the main one being that NASM's theater rightly fills its schedule with films related to its mission, and showing natural history films there would be inappropriate. A less well-known problem is that NASM is in the midst of a long-term revitalization that essentially involves rebuilding the entire museum from one end to the other. During each phase of the project, large sections of the building will be closed to the public. This means that, sometime in the next five years, NASM's IMAX theater (and its Einstein Planetarium) will be closed for up to two years. If NMNH's IMAX is demol-

(see NMNH on page 14)



* New listing.

All films are 3D unless noted; underlined titles are 2D.

Updated information is printed in **bold**.

Unless noted, all films run about 40 minutes. Some titles with limited release territories are not listed.

The Secrets of Gravity: In the Footsteps of Albert Einstein *

A magical journey of discovery through time and space.

Softmachine; distributor: **BIG & Digital**; director, producer, script: Peter Popp; score: Daniel Requardt, Stephan Schelens, Peter Popp. Cast: Wayne Forrester, Glen McCready, Emma Tate. Release: Oct. 1.

Blade Runner 2049

Warner Bros.; distributor: Warner Bros.; director: Denis Villeneuve. Cast: Ryan Gosling, Jared Leto, Harrison Ford, Mackenzie Davis, Robin Wright, Dave Bautista. DMR. 2D. Release: Oct. 6.

Geostorm

Warner Bros.; distributor: Warner Bros.; director: Dean Devlin. Cast: Katheryn Winnick, Gerard Butler, Ed Harris, Jim Sturgess, Abbie Cornish, Andy Garcia. DMR. Release: Oct. 20.

Thor: Ragnarok

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Taika Waititi. Cast: Chris Hemsworth, Benedict Cumberbatch, Cate Blanchett, Idris Elba, Anthony Hopkins, Tom Hiddleston, Mark Ruffalo, Sam Neill. 2D. DMR. Release: Nov. 3.

Justice League

Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Amy Adams, Ben Affleck, Gal Gadot, Henry Cavill, Jeremy Irons, Diane Lane, Connie Nielsen, J.K. Simmons, Jesse Eisenberg. DMR. 2D. Release: Nov. 17.

Star Wars: The Last Jedi

LucasFilm Ltd.; distributor: Walt Disney Pictures; director: Rian Johnson. Cast: Carrie Fisher, Daisy Ridley, Mark Hamill, Adam Driver, Domhnall Gleeson, Oscar Isaac, Peter Mayhew, Gwendoline

Sep '17	Jan '18	Jul '
Inhum KTGC Trolley	SoG BR49 Geost	Thor JusLea
		SW8 MouQue
	HidPac	TTS Pono
		TraTim
		BlaPan AMJ AncAus TurOdy
		RPO Volcan HIOF
		BacWil Cuba
		AIW ISR HanSol Oceans
		JWFK Pandas

Christie, Benicio Del Toro, Warwick Davis, Anthony Daniels, Andy Serkis. DMR. Release: Dec. 15.

Mountain Quest * (wt)

Explores the precarious relationship of humanity's quest to scale some of the world's highest places. *Stranger Than Fiction Films*; distributor: K2 Communications; director: Jennifer Peedom; producers: Jennifer Peedom, Jo-anne McGowan; DP: Renan Ozturk; script: Jennifer Peedom, Robert Macfarlane, Mose Richards; score: Richard Tognetti; executive producer: David Gross. Narrator: Willem Dafoe. Release: December.

Hidden Pacific

Giant Screen Films, Tandem Stills; distributor: Giant Screen Films; director, producer: Ian Shive. Release: late 2017.

Touch the Stars (formerly *The Record*)

Afterglow Studios; distributor: **BIG & Digital**; director: Luke Ployhar; producers: Luke Ployhar, Ashley Jahnke; script: Barry Thorson. Release: late 2017.

Pono: The Secret of Hawaii

Happy Planet Productions; distributor: tba; director, DP, writer: Pierre Hugues Routhier; producers: Richard W. Kroon, Margaret Goode; score: Cody Westheimer; executive producers: Pierre Hugues Routhier, Richard W. Kroon. Cast: "Uncle" Earl Kamakaonaona. Release: 2017.

Black Panther *

After the death of his father, T'Challa, the King of Wakanda, returns to take his rightful place as king. *Marvel Studios*; distributor: Walt Disney Pictures; director: Ryan Coogler. Cast: Andy Serkis, Chadwick Boseman, Martin Freeman, Forest Whitaker, Angela Bassett, Lupita Nyong'o. DMR. Release: Feb. 16, 2018.

America's Musical Journey (wt, formerly *America's Treasures*)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood; cast: Aloe Blacc. Release: February 2018. – October: filming in Nashville and Memphis

Ancient Australia

Wild Pacific Media; distributor: K2 Communications; director, DP: Nick Robinson; executive producers: John Weiley, David Gross, John Maynard, Mark Kresser. Release: February 2018. – Principal photography has wrapped.

Train Time (wt)

Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: February 2018.

Turtle Odyssey (wt)*

We live in two worlds, one we call Earth, the other as alien as any distant planet: the ocean.

Definition Films, Ocean 3D Films; distributor: SK Films; director: John Weiley; producer: David Gross; DP: Jon Shaw; script: John Weiley; executive producer: Jonathan Barker. Release: February 2018.

March: Filmed in the Great Barrier Reef.

Hawaii: Islands of Fire (wt)

Ring of Fire Films, Inc.; distributor: tba; director, DP: Michael Lienau; producers: Jacob Lienau, Michael Lienau; script: Tab Murphy, Paul Quattricchi, Michael Lienau; executive producer: David Cunningham. Release: early 2018.

Ready Player One *

When the creator of a virtual reality world dies, he releases a video that challenges users to find his Easter Egg, which will give the finder his fortune. *Amblin Entertainment*; distributor: Warner Bros.; director: Steven Spielberg. Cast: Hannah John-Kamen, T.J. Miller, Mark Rylance, Olivia Cooke, Ben Mendelsohn, Simon Pegg, Tye Sheridan. DMR. Release: March 30, 2018.

Volcanoes: The Fires of Creation

Digital Crossing Productions; distributor: SK Films; director, writer, DP: Michael Dalton-Smith; score: Robert Kroledge; executive producers: Michael Dalton-Smith, Jonathan Barker. Cast: Carsten Peters. Release: March 2018.

– Filmed in Indonesia, Vanuatu, Congo. Final shoot will be in Ethiopia.

Avengers: Infinity War *

The next chapter in Marvel's cinematic universe. *Marvel Studios*; distributor: Walt Disney Pictures; directors: Anthony Russo, Joe Russo. Cast: Chris Pratt, Tom Holland, Josh Brolin, Scarlett Johansson, Zoe Saldana, Elizabeth Olsen, Chris Evans, Chris Hemsworth, Bradley Cooper, Tom Hiddleston, Benedict Cumberbatch, Vin Diesel, Robert Downey Jr. DMR. Release: May 4, 2018.

In Saturn's Rings

SV2 Studios; distributor: **BIG & Digital**; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: May 4, 2018 (flat and dome version); fall 2018 (fulldome).

– July: Extracting 8K from the timelapse sequence for fulldome version.

– A five-minute excerpt will be screened at the GSCA conference in September.

Untitled Han Solo Star Wars Film *

Han Solo and Chewbacca's adventures before joining the Rebellion, including early encounters with Lando Calrissian.

LucasFilm; distributor: Walt Disney Pictures; director: Ron Howard. Cast: Alden Ehrenreich, Woody Harrelson, Donald Glover. DMR. Release: May 25, 2018.

Avatar

SOTU

FirStep

AncCav

BFTB

Eleph

EIU, RTE →

AFTC FeaDin MaxPow Snow
DolAmb GBReef PlaPow SOE

GBRain Ser Sto SupDog

Backyard Wilderness

Archipelago Films, Arise Media; distributor: SK Films; directors, producers, script: Andrew Young, Susan Todd; score: Gil Talmi; DP: Andrew Young. **Release: Spring 2018.**

- Principal photography is complete. Editing has begun.
- A rough cut will be shown at the GSCA conference in September.

Cuba

Golden Gate 3D; distributor: Giant Screen Films; director, producer: Peter Chang. **Release: Spring 2018.**

Oceans: The Blue Planet

BBC Earth, Alucia Productions; distributor: BBC Earth, Giant Screen Films. **Release: Spring 2018.** Principal photography is complete.

Pandas: Return to Nature

Imax Corporation; distributor: Imax Corporation; director: Drew Fellman. Cast: Ben Kilham. **Release: Spring 2018.**

Jurassic World: Fallen Kingdom *

A return to the dinosaur theme park island. Universal Pictures; distributor: Universal Pictures; director: J.A. Bayona. Cast: Chris Pratt, Bryce Dallas Howard, Jeff Goldblum, James Cromwell, Toby Jones, BD Wong, Rafe Spall. DMR. **Release: June 22, 2018.**

Avatar 2

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron. Cast: Zoe Saldana, Sigourney Weaver, Sam Worthington, Stephen Lan. **Release: Dec. 21, 2018. DMR.**

Antarctica: Frozen Time Capsule (wt) *

Scientists embark on an expedition to Antarctica to discover how Earth became so full of oxygen. NHK (Japan Broadcasting Corporation; distributor: tba; director: Yoshinori Tsutsui; producer: Takuya Yoshida; DP: Takeshi Matsushita; script: Yoshinori Tsutsui; score: Shihio Terada; executive producer: Takeshi Shibasaki. 2D. **Release: 2018.**

The Dolphin Ambassador (wt, formerly In the Wake of the Dolphin)

Milbrand Cinema; distributor: MacGillivray Freeman Films; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. **Release: tba.**

- September: Additional shooting in Honduras.

Feathered Dinosaurs (wt, formerly Dinosaurs of China)

Saint Thomas Productions; distributor: K2 Communications. Narrator: James Faulkner. 2D. **Release: 2018.**

Great Barrier Reef 3D (wt)

December Media; distributor: MacGillivray Freeman Films; directors: Stephen Amezdroz, Richard Fitzpatrick; producers: Stephen Amezdroz, Matt Downey; script: Don Hahn; executive producers: Tony Wright, Stuart Menzies. **Release: 2018.**

- May: Filmed turtles and manta rays at Lady Elliot Island on Great Barrier Reef.
- Summer: Filming minke whales on Great Barrier Reef.

Maximum Power

Masters Digital, 144 Productions; distributor: tba; director: Daniel Stewart; producers Daniel Stewart, Tim Archer; executive producer: Domingo Vergoossen. **Release: 2018.**

Planet Power (formerly Full Charge)

N3D Land Films; distributor: nWave Pictures; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; DP: Vern Nobles; score: Franck Marchal; executive producers: Franck Savorgnan, Christian Fry. Cast: Bertrand Piccard, André Borschberg. **Release: 2018.**

- Fine cut will be presented at GSCA conference in September.

Snow *

The northern hemisphere is preparing for winter and its customary blanket of snow.

Ouragan Films; distributor: nWave Pictures. **Release: 2018.**

The Story of Earth (wt, formerly Earth Story)

December Media; distributor: MacGillivray Freeman Films; director: Russell Scott; producers: Stephen Amezdroz, Matt Downey; script: Don Hahn; executive producers: Tony Wright, Stuart Menzies. **Release: 2018.**

Secrets of the Universe

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; DP: Mark Poirier; executive producer: K2 Communications. **Release: April 2019.**

Great Bear Rainforest * (wt)

A beautiful giant screen film about one of the rarest animals on Earth—the fabled all-white Spirit Bear.

Spirit Bear Entertainment; distributor: MacGillivray Freeman Films; directors, producers, DPs, script: Ian McAllister, Jeff Turner; executive producers: Byron Horner, Kyle Washington. **Release: spring 2019.**

A Serengeti Story (wt)*

The Serengeti is one of the world's most spectacular ecosystems.

Digital Crossing Productions; distributor: SK Films. Director, DP: Michael Dalton-Smith; producers: Michael Dalton-Smith, Jonathan Barker; script: Michael Dalton-Smith, Wendy MacKeigan; executive producer: Jonathan Barker. **Release:**

Spring 2019.

Superpower Dogs (wt)

Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; DP: Reed Smoot. **Release: spring 2019.**

First Steps *

First Steps is a direct-cinema historical experience of the dramatic Apollo 11 mission.

Statement Pictures, CNN Films; distributor: tba. 2D. **Release: Summer 2019.**

Ancient Caves (wt)

Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director, DP: Jonathan Bird; producers: Jonathan Bird, Art Cohen; script: Jonathan Bird, Art Cohen; score: Bruce Zimmerman; executive producer: Shaun MacGillivray. Cast: Dr. Gina Moseley, Dr. Larry Edwards, Brian Kakuk, Todd Kelly. 15/70 only. 2D. **Release: 2019.**

- Late 2017, early 2018: Filming planned for France, Mexico, Bahamas.

Back From the Brink *

We follow the efforts of conservationists as they help animals most in need from the threat of extinction.

Sean Casey Productions; distributor: tba; director, DP: Sean Casey; producers: Jen Casey, Sean Casey; script: Mose Richards. **Release: 2019.**

- Summer: Filmed in Alaska.
- October: Filming the Vaquita porpoise in the sea of Cortez.

Elephant *

Experience elephants as you have never experienced them before.

Wild Expectations, Ltd.; distributor: tba. **Release: 2019.**

Einstein's Incredible Universe * (wt)

Audiences will experience first-hand the visceral “thought experiments” at the heart of Einstein’s radical new vision of the universe.

Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. **Release: fall 2020.**

- August: Filmed total solar eclipse from multiple locations in U.S. Northwest.

Return to Everest (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. **Release: 2020.**

(from NMNH on page 11)

ished, that would leave the National Mall with no IMAX theaters for the first time since 1976.

The unavoidable conclusion is that closing NMNH's theater would cost the museum and the Smithsonian money and reduce, not enhance, their ability to fulfill their mission. At the very least, a great many questions have not been answered.

Which raises the matter of transparency, and the fact that although the director

claims that planning has been under way for five years, in all that time the museum made no public statements, nor did it solicit public opinion, about the project. Indeed, the plan was only acknowledged by the museum after the filmmakers' open letter was published, a scant few weeks before the planned closure of the theater.

The Smithsonian is funded in part by U.S. taxpayers, and should consider public opinion in decisions that would deprive visitors of such a significant public asset. It

does not behoove the institution to behave in this secretive and opaque fashion in matters of such import.

The Smithsonian and NMNH owe the American public more consideration and openness in this vital matter than has been evident so far. The filmmakers' call to delay the closure and demolition of the theater, pending full disclosure and discussion of the project and its ramifications, is entirely justified and should be heeded.

For more information: saveourimax.org.

Open Letter to the Board of the Smithsonian's Natural History Museum

July 27, 2017

The **Smithsonian** confirmed to the *Washington Post* earlier this week that the **National Museum of Natural History** will demolish the Johnson IMAX Theater — the premier theater in the United States for screening IMAX educational documentary films about nature — in order to “make people more comfortable” and because you think an expanded cafeteria “will be more attractive.”

Having first explained your plan to demolish the theater was in order to expand food service, a Smithsonian representative has now told the media that it is also “a museum decision to make other use of the space for future museum programming.” The public has yet to be informed what this programming will be, how much it will cost, and who will fund it.

We believe the museum has an obligation to provide specific details that fully answer these questions in light of its plan to destroy one of the premier venues for natural history programming in the United States, and the current federal budget environment. How do you propose to secure the funds needed to replace this flagship educational resource with something equally in line with the museum’s mission?

Since the museum states in vague terms that the theater is “not meeting the goals we set for it,” we respectfully ask the board to explain what these goals are. The Smithsonian’s own stated Grand Challenges include:

- Magnifying the transformative power of

arts and design

- Unlocking the mysteries of the universe
- Understanding and sustaining a biodiverse planet
- Valuing world cultures

Every IMAX documentary film about nature fulfills these Grand Challenges, not to mention the museum’s own stated mission of being “dedicated to understanding the natural world and our place in it.”

While the museum, which does not charge admission to its exhibits, claims the Johnson IMAX Theater is underutilized at an average 20 percent capacity, over 300,000 people bought a ticket to see an IMAX movie there last year, including tens of thousands of school children who receive discounted entry. Approximately 80 percent of all ticket sales go to the Smithsonian, allowing it both to fulfill its educational mission and earn a profit.

As part of the reasoning for the demolition, the museum also states that the cafeteria is frequently overcrowded (like the Johnson IMAX theater, which is frequently sold out), yet the cafeteria is empty for much of the day. Could the board state what the cafeteria’s utilization rate is and if, as is likely, it is less than 20 percent, advise if it should also be demolished?

Lastly, a Smithsonian spokesperson recently stated to the media that there are “tentative plans to offer some natural history themed films at the Air and Space location as the schedule permits.” Is this signaling the Smithsonian’s willingness to compromise the mission of the Air and Space Museum, which is dedicated to

flight, in order to make up for its destruction of the nation’s premier venue for IMAX films about nature?

We believe there are ways the museum can expand the cafeteria without sacrificing the Johnson IMAX Theater and the Smithsonian’s core mission. We urge board members to reconsider their decision, to further question these plans, and to direct the museum’s leadership to engage with the public to find a way to best serve the actual interests of its visitors, especially children and school groups, and fulfill the Smithsonian’s Grand Challenges.

Signed,

Jonathan Barker, president and CEO, **SK Films**

Diane Carlson, board member, **Giant Screen Cinema Association**

Dominic Cunningham-Reid, co-founder, **Cosmic Picture**

Taran Davies, co-founder, **Cosmic Picture**

George Duffield, co-founder, **Cosmic Picture**

Daniel Ferguson, co-founder, **Cosmic Picture**

Stephen Low, CEO, the **Stephen Low Company**

Greg MacGillivray, director, co-founder, **MacGillivray Freeman Films**

Steve McNicholas, **Luke Cresswell**, filmmakers and percussionists

Toni Myers, film editor, producer, writer, director, **Imax Corporation**

Chris Palmer, professor of Film and Media Arts, **American University**

Statement from the Director of the Smithsonian's Natural History Museum

This fall we will begin a long-planned renovation to the West Court and other areas of the Natural History Museum, to better serve our visitors, including the larger crowds we expect to host when the new fossil hall opens in 2019. These plans include the closing of the IMAX theater on September 30, a move that will enable us to create new space for public programming and accommodate a more spacious and sustainable restaurant.

The IMAX theater was an important part of the original renovation to the West Court that opened in 1999. However, since its opening, attendance at the theater has dropped off dramatically, with most showings at barely 20% capacity. Less than 4% of our visitors attend IMAX films.

As director, it is my responsibility to

ensure that we fully meet the needs of about 7 million people who visit the museum every year. In the years since the West Court project was conceived, we have renovated nearly all of the public space in the museum, creating new exhibition halls, an educational facility for young people, and significantly expanding our public programs, which include lectures, family festivals, and films. We are reaching more people than ever before to further their understanding of the natural world and our place in it.

Unfortunately, our current restaurant is incapable of handling the vast number of people who wish to purchase food during visits to the museum. Lines often extend into the main hallway of the museum. The restaurant planned for the West Court will alleviate those pressures and enable

families to comfortably spend more time in the museum. The changes to the West Court will also offer more space for public events, displays, and educational activities.

The Smithsonian has enjoyed a long and beneficial relationship with IMAX films and the people who make them. We respect what these filmmakers do and appreciate their interest in showing films at as many venues as possible. Fortunately, the Smithsonian still has two other IMAX theaters – across the Mall at the **National Air and Space Museum** and in Virginia at the **Udvar-Hazy Center** – which will continue to present both popular and traditional IMAX films, consistent with the educational mission of the Smithsonian.

Received by LF Examiner on Aug. 8, 2017.



*IMAX Theatre Melbourne's print of *Dunkirk* about to run.*

(from SHORTS on page 24)

tal age few multiplexes have retained staff with the necessary expertise.

Virtually all institutional theaters that ran *Dunkirk* in 15/70 have been using their film projectors all along, and needed no such intervention. One exception was the **IMAX Theatre Melbourne** in Australia, which removed its GT 3D machine when it switched to IMAX laser in September 2015. However, as manager **Richard Morrison** tells *LF*, “[it] was kept in dry-storage as I knew there might be an occasion in the future where it might

again be required for service, although I didn't think that would be within two years.” He adds, “we had both systems fully integrated with each other so that all the preshow and IMAX trailers can run off the laser system, which automatically starts the 15/70 film system at the right time. It's a great set up and has worked very well.” The film projector is on rails so it can be moved

out of the when not being used, and will remain in the booth and connected, ready for the next time it is needed.

Keighley called the entire process a team effort, praising everyone from the drivers who transported exposed camera negative to the lab, to the technicians at FotoKem, to the Imax technical staff who restored and operated the projectors. Keighley has personally traveled to at least 17 theaters to oversee their resurrection and to guarantee that they were operating up to his standards.

In its first weekend, 23% of *Dunkirk's*

domestic box office was delivered by the 403 IMAX screens –mostly digital – which comprised only 11% of all theaters. At press time, the film had grossed over \$410 million worldwide.

Wild Africa gets JHWFF nom

Wild Africa has been nominated for Best Theatrical Film at the 2017 **Jackson Hole Wildlife Film Festival**, to be held Sept. 6-17. Over 600 films were nominated in all categories, making it the biennial festival's biggest competition.

Produced by **BBC Earth** and distributed by **Giant Screen Films**, *Wild Africa* was released in October 2015.

Laser upgrades for projectors

Power Technology, Inc., based in Little Rock, AR, is offering owners of xenon-based digital cinema projectors an upgrade path to laser projection. The company's Illumina light source, in 3-primary or 6-primary configurations, can be installed in Series 1 and Series 2 projectors from **Christie**, **Barco**, **Sony**, and **NEC**, and delivers the Rec. 2020 color gamut, exceeding DCI standards. With a service life of 30,000 hours at DCI brightness levels, the system offers savings in lowered power consumption and lamp replacement costs.

Premiering This Month



Inhumans

Inhumans

Imax Corporation, ABC Studios; distributor: ABC; director: Roel Reine. Starring Sonya Balmores, Isabelle Cornish, Eme Ikwuakor, Ken Leung, Mike Moh, Anson Mount. 2D. DMR. Release: Sept. 1.

“Marvel’s *Inhumans*, a new Marvel Television series, explores the never-before-told epic adventure of the royal family including Black Bolt, the enigmatic, commanding King of the Inhumans, with a voice so powerful that the slightest whisper can destroy a city. After the Royal Family of Inhumans is splintered by a military coup, they barely escape to Hawaii where they are greeted with surprising interactions with the lush world and humanity around them. Now they must find a way to reunite with each other and return to their home before their way of life is destroyed forever. The first chapter of Marvel’s *Inhumans* will premiere early in IMAX theaters for a limited two-week run beginning on Sept. 1, and will then debut on ABC on Sept. 26 with eight episodes.

“The first chapter of Marvel’s *Inhumans* was shot entirely with the ALEXA IMAX 65mm cameras. The ALEXA IMAX 65mm camera is a next-generation revolutionary 2D digital camera developed through a partnership between **Arri** and **Imax** for use by today’s leading filmmakers working in the IMAX format. The camera, when combined with Imax’s digital remastering process, delivers the highest level of digital image capture and playback resulting in stunning lifelike images with pristine clarity, incredibly fine detail, vivid

colors and a higher dynamic range for superior contrast.”

Kingsman: The Golden Circle

Twentieth Century Fox; distributor: Twentieth Century Fox; director: Matthew Vaughn. Cast: Taron Egerton, Channing Tatum, Halle Berry, Julianne Moore, Jeff Bridges, Colin Firth, Mark Strong. 2D. DMR. Release: Sept. 22.

“When the Kingsman headquarters are destroyed and the world is held hostage, their journey leads them to the discovery of an allied spy organization in the U.S. called Statesman, dating back to the day they were both founded. In a new adventure that tests their agents’ strength and wits to the limit, these two elite secret organizations band together to defeat a ruthless common enemy, in order to save the world, something that’s becoming a bit of a habit for Eggsy...”

The Trolley That Saves the World

Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: September.

“*The Trolley that Saves the World* propels giant-screen audiences through the great cities of the globe to tell the story of one of civilization’s most remarkable inventions. The electric streetcar, tram, or trolley was a ride that changed everything. Across a century and a half, trolleys carried billions of people to work and play and home again. Gifted with extreme efficiency and an egalitarian outlook, the device helped revitalize and re-build the urban landscape. *The Trolley that Saves the World* follows this unique and evolving machine: from its perfection at the hands of a 19th century inventor and its explosive global adoption, to its engagement in two World Wars; from its devastating collision with the automobile age to its 21st century renaissance. Step aboard the talented electric trolley for a bell-ringing musical ride across the eras and through thirty-four cities and fifteen countries.”



The Trolley That Saves the World.

Bookings: September 2017 by Film

499 bookings of 86 films in 153 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
ACGOTS	Alamogordo	7/1/17	12/31/17	Charlotte DP	8/26/17	9/1/18		Hutchinson	10/24/16	10/14/17	
	Columbus GA NIM	5/26/17	6/17/18	Chattanooga TA	2/17/17	2/16/18		Indianapolis Imx	2/24/17		
	Corpus Christi Lex	6/17/17		Chicago MSI	2/17/17	2/16/18		Jersey City	10/15/16	10/14/17	
Dayton	6/17/16	5/28/18		Cleveland	3/17/17	2/16/18		Kansas City Sci	10/15/16	10/14/17	
	Hastings	6/8/17	6/7/18	Columbus COSI	2/17/17	2/16/18		Lehi	10/15/16	10/14/17	
	Hutchinson	5/29/17	11/28/17	Davenport Put	2/24/17	2/23/18		Louisville KSC	10/15/16	10/14/17	
	Memphis Pink	5/7/16	6/22/18	Dayton	5/26/17	5/25/18		Lubbock SS	3/4/17	2/23/18	
	Pensacola NAM	5/26/17	6/30/18	Dearborn THF	2/17/17	2/16/18		McMinnville	10/27/16	10/26/17	
	Salt Lake City Clark	6/16/17	6/15/18	Denver MNS	2/17/17	2/16/18		Memphis Pink	3/24/17	5/28/18	
	Washington NASM	5/26/17	5/28/18	Des Moines	2/24/17	2/23/18		Milwaukee	10/15/16	10/14/17	
Africa	Hague	10/11/16	10/11/17	Detroit MSC	2/17/17	2/16/18		Orlando SC	10/15/16	10/14/17	
AIWC	Chandigarh	9/5/14	9/5/17	Edmonton TWS	3/25/17	3/24/18		Parker	9/30/17	9/30/17	
Alaska	Shijiazhuang HST	1/1/17	1/1/19	Fort Lauderdale	2/17/17	2/16/18		Peoria RM	10/15/16	10/14/17	
AmazAdve	Atlanta FMNH	5/20/17	11/19/17	Fort Worth	2/17/17	2/16/18		Philadelphia FI	2/11/17	10/14/17	
	Boston MOS	4/14/07	10/13/17	Galveston	9/2/17	8/25/18		Phoenix ASC	8/18/17	11/23/17	
	Boston NEA	4/24/17	4/23/18	Garza Garcia	6/30/17	10/31/17		Raleigh	10/17/16	10/14/17	
	Charlotte DP	5/1/17	4/30/18	Grand Rapids Cel	7/15/17	7/14/18		Regina	10/15/16	10/14/17	
	Chattanooga TA	5/26/17	5/25/18	Hampton VASC	2/17/17	2/16/18		Sacramento Imx	2/24/17		
	Chicago MSI	5/26/17	5/25/18	Harrisburg	2/18/17	2/17/18		Saint Augustine	10/15/16	1/1/18	
	Fort Lauderdale	4/28/17	4/27/18	Houston MNS	2/17/17	2/16/18		Saint Louis SC	1/13/17	1/12/18	
	Galveston	5/27/17	1/30/18	Huntsville USSRC	2/17/17	2/16/18		Salt Lake City Clark	10/24/16	10/23/17	
	Houston MNS	4/21/17	12/31/17	Hutchinson	2/17/17	2/16/18		San Diego RHF	11/11/15	10/14/17	
	Indianapolis Imx	9/8/17	6/7/18	Jersey City	2/17/17	8/16/18		San Jose Tech	10/15/16	10/14/17	
	Lubbock SS	6/2/17	11/30/17	Kansas City Sci	5/26/17	5/25/18		Sioux Falls	2/1/17	2/3/18	
Melbourne MV	9/15/17	9/13/18		Kuwait SCK	6/25/17	12/25/17		Sudbury	10/15/16	10/14/17	
	Norwalk MA	7/1/17	6/30/18	London SM	9/4/17	8/31/18		Tallahassee CLC	5/19/17	5/1/18	
	Sacramento Imx	9/8/17	3/7/18	Los Angeles CSC	2/17/17	2/11/18		Victoria DCI	10/28/16	10/14/17	
	Saint Augustine	4/28/17	4/30/18	Louisville KSC	2/17/17	2/16/18		Virginia Beach AMSC	10/15/16	10/14/17	
	Saint Louis SC	9/22/17	3/21/18	Mexico City Pap	3/15/17	3/14/18		Yellowstone	1/23/17	10/14/17	
	Salt Lake City Clark	4/14/17	4/13/18	Milwaukee	7/10/17	7/9/18		FightPil			
	San Jose Tech	5/6/17	5/5/18	Mobile	9/23/17	9/22/18		Chantilly	12/10/04		
	Tallahassee CLC	4/28/17	10/27/17	Moscow Kin	9/10/17	9/9/18		Corpus Christi Lex	5/12/12		
	Victoria DCI	4/14/17	10/15/17	Norwalk MA	2/17/17	2/16/18		Dayton	3/1/13		
	Virginia Beach AMSC	5/27/17	10/26/17	Orlando SC	2/17/17	8/16/18		Huntsville USSRC	7/1/13		
	Washington NMNH	4/21/17	12/31/17	Pensacola NAM	3/1/17	6/30/18		McMinnville	3/23/12		
Amazon	Hartberg	3/25/15	12/31/18	Peoria RM	2/18/17	2/17/18		Kuwait SCK	9/5/16	9/4/17	
AMMM	Melbourne MV	7/11/16		Phoenix ASC	2/17/17	2/16/18		Philadelphia FI	11/25/16		
AsterME	Athens Eug	3/30/17	9/30/18	Portland OMSI ET	2/17/17	2/16/18		Copenhagen TBP	1/1/16	12/31/17	
BeauPlan	Columbus COSI	6/1/17	5/1/18	Raleigh	2/17/17	2/16/18		Hague	2/18/17	2/18/18	
Bugs	Garden City	5/19/17	6/18/18	Regina	2/17/17	2/16/18		FON			
	Salt Lake City Clark	4/29/16	12/31/17	Richmond SMV	2/18/17	2/17/18		Columbus COSI	8/1/14	3/30/18	
	Calgary TS	9/28/15	9/28/18	Saint Augustine	2/17/17	2/16/18		Davenport Put	5/18/16	5/17/18	
	Davenport Put	10/1/12	4/28/18	Saint Louis SC	2/17/17	2/16/18		Hague	10/4/12	10/3/17	
	Lodz CC	8/24/15	8/24/18	Salt Lake City Clark	8/25/17	8/24/18		Harrisburg	10/15/15	11/2/17	
	Vancouver TWS	3/11/06	6/30/18	San Diego RHF	3/10/17	3/9/18		Louisville KSC	6/18/15	7/2/18	
CRA	Hartberg	3/25/15	12/31/18	San Jose Tech	2/17/17	2/16/18		Raleigh	2/1/12	9/17	
	Nanchang JTSC		12/31/17	Seattle PSC 2	2/17/17	2/16/18		Apple Valley Imx	6/5/15	1/12/18	
D-Day	Dearborn THF	2/27/17	1/8/18	Sioux Falls	6/2/17	6/2/18		Dearborn THF	2/8/17	12/31/17	
	Des Moines	12/9/16	6/30/18	Sudbury	2/17/17	2/16/18		Erie	6/1/17	11/30/17	
	Gatineau	9/1/15	3/30/18	Tallahassee CLC	2/17/17	2/16/18		Houston MNS	10/4/12	12/31/17	
	Hague	7/1/17	6/30/18	Toronto OSC	2/17/17	8/16/18		Phoenix ASC	10/7/16	3/1/18	
	Hastings	5/15/15	12/31/18	Vancouver TWS	3/4/17	2/16/18		Richmond SMV	5/1/13	6/30/18	
	Portland OMSI ET	11/10/14	3/1/18	Victoria DCI	3/17/17	3/16/18		Saint Augustine	1/18/13	12/31/17	
	Raleigh	5/23/14	2/1/18	Washington NASM	2/17/17	2/16/20		San Diego RHF	10/12/12	9/30/17	
	Seattle PSC 2	3/29/14	6/30/19	Dearborn THF	3/25/16	1/17/18		Vantaa	5/9/17	1/15/18	
	Sudbury	5/30/16	6/30/18	Peoria RM	11/17/16	11/16/17		Al Khobar	8/20/15	12/20/17	
	Vancouver TWS	11/7/15	11/12/17	Victoria DCI	2/3/17	3/2/18		Albuquerque NMMNH	3/18/17	3/17/18	
	Washington NASM	5/23/17	5/22/19	Hastings	2/1/17	1/31/18		Berlin CS	4/20/14	10/19/18	
DIA	Harrisburg	1/1/16	12/31/18	Baltimore MSC	9/15/15	9/14/17		Boston NEA	2/15/16	9/30/17	
DinoAliv	Des Moines	9/1/17	8/30/18	Hartberg	12/31/18			Davenport Put	10/17/14	10/20/17	
	Fort Worth	7/15/16	9/30/17	ExtrWeat				Hastings	2/10/15	6/10/18	
	Galveston	1/1/17	11/1/17	Atlanta FMNH	2/4/17			Houston MNS	2/15/14	5/31/18	
	Mexicali	11/5/16	9/30/17	Birmingham AL	1/20/17	9/28/17		Katowice CC	6/18/14	9/19/17	
	Stockholm	6/1/17	6/1/18	Boston MOS	10/15/16	10/14/17		Krakow CC	6/18/14	9/19/17	
Dolphins	Fort Worth	5/28/16	12/31/17	Columbus COSI	9/1/17	9/1/18		Lodz CC	6/18/14	9/19/17	
	Speyer Dome		12/31/17	Davenport Put	10/15/16	2/14/18		Louisville KSC	6/18/15	6/30/18	
Dragons	Thessaloniki	10/1/16	9/30/17	Denver MNS	1/13/17			Melbourne MV	4/11/16	4/10/18	
DreamBig	Atlanta FMNH	2/17/17	2/16/18	Des Moines	10/15/16	10/14/17		Orlando SC	7/5/14	1/4/18	
	Baltimore MSC	2/17/17	2/16/18	Detroit MSC	5/22/17	5/21/18		Philadelphia FI	9/6/16	9/5/17	
	Baton Rouge LASM	6/30/17	6/29/18	Edmonton TWS	6/2/17	6/1/18		Poznan CC	6/18/14	9/19/17	
	Birmingham AL	2/17/17	2/16/18	Erie	3/1/15	3/14/18		San Diego NHM	5/1/17	1/30/18	
	Chantilly	2/17/17	2/16/20	Hastings	10/19/16	10/14/17		Victoria DCI	9/4/15	6/30/18	
				Houston MNS	10/15/16	10/14/17		Virginia Beach AMSC	5/28/16	10/27/17	
								Warsaw CC	6/18/14	9/19/17	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
GC GCA GlobSoun	Grand Canyon DCI	11/1/99	12/17	JTTSP	Washington NASM	3/6/15		Ozarks Penguins	Shanghai 3D STM	12/1/16	12/17/17
	Richmond SMV	6/1/16	7/31/18		Birmingham AL	6/1/17	2/15/18		Sinsheim	3/4/16	12/31/17
	Des Moines	10/1/16	10/1/18		Columbus COSI	11/26/16	10/22/17		Sudbury	2/1/2/16	6/30/18
	Edmonton TWS	10/1/16	10/1/18		Copenhagen TBP	6/15/17	12/15/17		Valencia Spn	10/7/16	10/6/17
	Philadelphia FI	10/1/16	10/1/17		Louisville KSC	6/30/17	6/29/18		Vancouver TWS	2/12/16	6/30/18
	Seattle PSC 1	10/1/16	10/1/17		Monterrey Pap	6/10/06	12/31/17		Washington NMNH	2/12/16	2/11/18
Greece Gruffalo GruffChi GWS	Vancouver TWS	10/1/16	10/1/18	Kenya L&C	Parker	6/3/17	12/1/17	Branson	Branson	9/93	12/1/7
	Baltimore MSC	9/14/17			Phoenix ASC	6/16/17	6/15/18		Al Khobar	6/21/17	6/20/18
	Saint Augustine	1/1/15	12/31/17		Saint Paul SMM	5/5/17	6/1/18		Bogota Mal	6/17/17	6/16/18
	Saint Augustine	2/1/15	12/31/17		Speyer Dome	5/25/17	5/24/18		Houston MNS	6/3/17	12/31/17
	Atlantic City	5/25/17	5/31/18		Stockholm	9/30/17			Apple Valley Imx	2/20/15	10/18/17
	Boston NEA	5/31/13	4/30/18		Leon Exp	6/1/17	11/30/17		Cathedral City	5/1/17	4/30/18
HCBTD HidUniv	Gatineau	10/7/16	6/30/18	LastReef	Baton Rouge LASM	11/3/15	11/2/18	McMinnville	McMinnville	6/1/12	
	New Orleans	12/26/16	12/31/17		Columbus GA NIM	2/7/18			Columbus COSI	7/10/07	6/30/18
	Omaha Zoo	6/1/17	5/31/18		Garden City	9/27/17			Dearborn THF	9/1/18	
	Phoenix ASC	9/15/16	9/30/17		Harrisburg	11/7/16	11/3/17		Gatineau	5/6/13	
	Regina	6/1/17	5/31/18		Raleigh	1/1/15	12/31/17		Lucerne	9/1/18	
	San Simeon DCI	8/17/96			Sacramento Imx	7/1/15	12/31/17		Quebec Cpx	7/14/17	7/14/18
HOTB HumanBod	Athens Eug	9/1/17	12/31/17	Seattle PSC 2	San Diego RHF	9/30/17		Seattle PSC 2	Toronto OSC	9/1/18	
	Glasgow	2/28/18			Hutchinson	10/5/12	9/30/17		Vancouver TWS	9/1/18	
	Valencia Spn	12/31/17			Davenport Put	7/1/16	9/30/17		Victoria DCI	9/1/18	
	New Orleans	12/31/17			Moscow Kin	6/1/16	10/31/17		Davenport Put	11/1/15	10/31/17
	Hague	1/11/11	12/31/17		Seattle PSC 2	9/5/17	2/8/18		Dearborn THF	3/25/16	1/17/18
	Los Angeles CSC	7/1/17	9/4/17		Hutchinson	5/1/15	6/18		Guayaquil	4/1/17	3/31/18
HumpbWha	Stockholm	1/1/12	12/31/17	LivingSe LOF MA MOC	London BFI Ode	10/16/15		London SM	Hampton VASC	6/20/15	6/19/18
	Vancouver TWS	7/1/16	6/30/18		Hartberg	10/1/13	12/31/18		London SM	5/23/15	2/28/18
	Apple Valley Imx	2/3/17	9/30/17		McMinnville	3/23/12			Pensacola NAM	4/15/17	
	Baltimore MSC	7/1/15	12/31/17		Melbourne MV	1/1/17	1/1/18		Philadelphia FI	10/1/16	
	Kuwait SCK	7/6/16	12/31/17		Albuquerque NMMNH9/1/16	9/1/17			Phoenix ASC	9/17/16	
	Lucerne	10/6/16	10/5/17		Columbus COSI	4/1/17	3/31/18		San Jose Tech	10/3/15	10/2/17
IncrPred	Mexico City PAP	11/16/16	11/15/17	MOF MOTN MOTUW	Edmonton TWS	1/27/17	1/31/18	Singapore SC	Singapore SC	5/1/17	4/30/18
	New York AMNH	3/3/17	9/3/17		Fort Worth	10/14/16	10/31/17		Sioux Falls	3/4/16	
	Nuremberg	12/31/17			Hague	5/16/17	12/31/17		Tallahassee CLC	10/16/15	10/14/17
	Orlando SC	10/28/16	10/27/17		London BFI Ode	1/20/17	1/31/18		Victoria DCI	2/3/17	
	Paris Geo	7/7/15	12/31/17		Peoria RM	6/1/17	5/31/18		Baltimore MSC	9/15/15	9/14/17
	Richmond SMV	3/14/15	12/31/17		Saint Louis SC	10/1/16	10/1/17		Saint Augustine	10/3/15	12/31/17
Jerusale	Albuquerque NMMNH12/17/16	1/1/18		MOTUW Mummies Mummies	Tijuana	5/15/17	10/15/17	SpaceNex	Taichung NMNS	7/1/17	6/30/18
	Atlanta FMNH	9/30/17	9/30/18		Pensacola NAM	11/8/96			Victoria DCI	9/22/17	9/21/18
	Cleveland	4/14/17	4/30/18		Speyer Dome		12/31/17		Calgary TS	1/1/17	12/31/18
	Denver MNS	6/1/17	5/31/18		Cairo EMA	12/15/15	12/14/17		Columbus GA NIM	11/25/16	12/31/17
	Houston MNS	9/15/17	9/30/18		Charleston CCAS	10/27/16	10/26/17		Hangzhou LCSTM	7/1/17	6/30/18
	Lehi	9/29/17	9/30/18		Columbus COSI	11/19/14	3/30/18		Hutchinson	9/8/17	3/31/18
JIAC	Montreal SC	6/23/17	6/30/18	MOTUW Mummies Mummies	Dearborn THF	3/25/16	1/17/18	SpacJunk TA TinyGian	Lehi	6/30/17	6/30/18
	Salt Lake City Clark	2/17/17	2/17/18		Detroit MSC	10/7/15			Hutchinson	10/31/14	10/31/17
	Sioux Falls	12/22/16	6/30/18		Garden City	9/2/14	9/1/17		Branson	7/19/17	7/19/18
	Chattanooga TA	3/27/15	3/27/18		Gatineau	1/15/16	6/30/18		Atlanta FMNH	9/30/17	9/30/18
	Columbus COSI	2/11/15	12/12/17		Hague	10/1/15	12/17		Austin TSHM	4/29/17	9/30/17
	Columbus GA NIM	10/18/13	2/7/18		Melbourne MV	3/24/14	12/31/17		Bradford	9/1/16	9/30/17
JMCSD	Edmonton TWS	12/26/13	1/31/18	ND Niagara NPA	Peoria RM	1/17/15	3/30/18	Cleveland Columbus COSI Galveston Gatineau Las Palmas Poitiers Imax Seattle PSC 1 Victoria DCI	Columbus COSI	10/1/16	10/31/17
	London OMSI ET	3/1/17	2/28/18		Raleigh	11/1/15	10/31/17		Galveston	9/1/16	9/1/17
	Shanghai 3D STM	12/31/16	12/31/17		Singapore SC	6/13/16	12/31/17		Gatineau	12/23/16	12/31/17
	Shenyang LSTM	11/1/16	11/1/17		Stockholm	9/18/15	9/1/17		Las Palmas	5/30/16	5/30/18
	Sudbury	3/11/17	9/10/17		Guayaquil	4/23/07	2/28/18		Poitiers Imax	4/1/16	4/30/19
	Valencia Spn	4/1/17	3/31/18		Kansas City Sci	6/20/17	6/20/18		Seattle PSC 1	9/12/15	9/12/17
JTM JTS	London BFI Ode	1/31/18		ND Niagara NPA	Saint Louis SC	5/27/17	1/7/18	Victoria DCI ToFly TOTIA TTA VanGogh WATE WildAfri	Victoria DCI	12/2/16	12/2/17
	Al Khobar	1/4/16	10/6/17		New Delhi ICC	7/1/86			Rochester MSC	7/1/16	6/30/18
	Chattanooga TA	1/6/17	1/6/18		Niagara NY DCI	5/1/07			Washington NASM	3/7/16	12/31/17
	Chattanooga TA	5/26/17	5/31/18		Alamogordo	3/24/17	3/23/18		Atlanta FMNH	6/15/17	6/30/18
	Cleveland	10/1/16	10/1/17		Baton Rouge LASM	11/1/16	10/31/17		Glasgow	4/1/15	4/30/18
	Columbus COSI	5/24/17	12/31/17		Branson	3/18/16	12/31/17		Moscow Kin	1/11/16	12/31/17
Portland OMSI ET	Dayton	3/6/15	12/31/17	ND Niagara NPA	Carnival Vista	11/4/16	12/31/17	Seattle PSC 2 Tijuana Katoomba Al Khobar Austin TSHM Chattanooga TA Davenport Put Denver MNS Edmonton TWS Lucerne Peoria RM Richmond SMV San Diego NHM Sioux Falls Tallahassee CLC Tijuana Mexicali Kuwait SCK	Seattle PSC 2	1/20/17	12/31/17
	Hampton VASC	2/21/15	2/20/18		Chandigarh	9/5/16	9/4/17		Tijuana	3/24/17	3/23/18
	Huntsville USSRC	2/13/15	3/21/18		Charleston CCAS	10/27/16	12/31/17		Katoomba	6/1/97	
	Hutchinson	2/20/15	7/2/18		Montreal SC	2/20/17	2/19/18		Al Khobar	4/15/16	9/15/17
	KSC 1	2/27/15			Baton Rouge LASM	11/1/16	10/31/17		Austin TSHM	2/2/17	2/28/18
	Louisville KSC	4/3/15	6/30/18		Branson	3/18/16	12/31/17		Chattanooga TA	11/16/16	11/30/17
Raleigh	Lucerne	11/26/16	11/26/17	ND Niagara NPA	Carnival Vista	11/4/16	12/31/17	Davenport Put Denver MNS Edmonton TWS Lucerne Peoria RM Richmond SMV San Diego NHM Sioux Falls Tallahassee CLC Tijuana Mexicali Kuwait SCK	Davenport Put	8/20/17	9/30/18
	Peoria RM	6/11/16	12/31/17		Chandigarh	9/5/16	9/4/17		Denver MNS	9/23/16	9/30/17
	Phoenix ASC	10/1/16	10/1/17		Edmonton TWS	10/28/16	10/31/17		Edmonton TWS	10/28/16	10/31/17
	Portland OMSI ET	3/20/15	3/21/18		Lucerne	9/17/17			Lucerne	9/21/17	9/30/18
	Raleigh	6/16/17	6/15/18		Paris Geo	4/3/17	12/31/17		Peoria RM	8/10/17	8/30/18
	Salt Lake City Clark	5/15/15	5/31/18		Pensacola NAM	9/5/16	9/4/17		Richmond SMV	2/1/17	
Valencia Spn	Valencia Spn	8/1/17	5/1/18	ND Niagara NPA	Philadelphia FI	2/20/16	9/1/17	VanGogh WATE WildAfri	San Diego NHM	9/7/16	9/30/17
	London BFI Ode	1/31/18			Philadelphia FI	2/20/16	9/1/17		Sioux Falls	8/1/17	8/30/18
WildOcea WM	Al Khobar	1/4/16	10/6/17	ND Niagara NPA	Paris Geo	4/3/17	12/31/17		Tallahassee CLC	5/15/16	6/30/18
	Chattanooga TA	1/6/17	1/6/18		Pensacola NAM	9/5/16	9/4/17		Tijuana	10/1/16	10/1/17
	Chattanooga TA	5/26/17	5/31/18		Philadelphia FI	2/20/16	9/1/17		Mexicali	5/17/17	10/30/17
	Cleveland	10/1/16	10/1/17		Philadelphia FI	2/20/16	9/1/17		Kuwait SCK	9/1/17	8/31/18

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
WOTA	Vancouver TWS	1/1/17	1/31/18								
WWDP3D	Bradford	9/16/15	9/30/17								
	Edmonton TWS	5/1/15	5/31/18								
	Erie	9/15/16	9/30/17								
	Harrisburg	6/1/17	6/30/18								
	Lehi	9/26/14	9/30/17								
	Memphis Pink	5/21/15	5/31/18								
	Orlando SC	4/1/17	3/31/18								
	Penrith	7/10/17	9/30/17								
	Saint Augustine	1/9/17	1/31/18								
	Valencia Spn	7/1/16	7/1/18								
	Victoria DCI	5/1/17	4/30/18								
Yell	Yellowstone	5/1/14	12/31/17								

September 2017 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	G3DNW	8/20/15	12/20/17		JTS	1/6/17	1/6/18	Dongguan STM	NPA	1/25/17	1/24/18
	JMCSO	9/5/16	9/5/17		JTS	5/26/17	5/31/18	Edmonton TWS	DreamBig	3/25/17	3/24/18
	JTS	1/4/16	10/6/17		WildAfri	11/16/16	11/30/17		ExtrWeat	6/2/17	6/1/18
	Penguins	6/21/17	6/20/18	Chicago MSI	AmazAdve	5/26/17	5/25/18		GlobSoun	10/1/16	10/1/18
	WildAfri	4/15/16	9/15/17		DreamBig	2/17/17	2/16/18		Jerusale	12/26/13	1/31/18
Alamogordo	ACGOTS	7/1/17	12/31/17		DreamBig	3/17/17	2/16/18	JMCSO	5/20/16	12/31/17	
	NPA	3/24/17	3/23/18		IncrPred	4/14/17	4/30/18	JMCSO	11/15/16	12/31/17	
Albuquerque NMMNH	G3DNW	3/18/17	3/17/18		JTS	10/1/16	10/1/17	MOC	1/27/17	1/31/18	
	IncrPred	12/17/16	1/1/18		NPA	7/1/17	6/30/18	WildAfri	10/28/16	10/31/17	
	MOC	9/1/16	9/1/17	Chicago MSI	TinyGian	10/1/16	10/31/17	WWDP3D	5/1/15	5/31/18	
Apple Valley Imx	FOTB	6/5/15	1/12/18		AsterME	6/1/17	5/1/18	Erie	ExtrWeat	3/1/15	3/14/18
	HumpbWha	2/3/17	9/30/17		DreamBig	2/17/17	2/16/18		FOTB	6/1/17	11/30/17
	PTJH	2/20/15	10/18/17		ExtrWeat	9/1/17	9/1/18	WWDP3D	9/15/16	9/30/17	
Athens Eug	AsterME	3/30/17	9/30/18		FON	8/1/14	3/30/18	Fort Lauderdale	AmazAdve	4/28/17	4/27/18
	HidUniv	9/1/17	12/31/17		Jerusale	2/11/15	12/12/17		DreamBig	2/17/17	2/16/18
Atlanta FMNH	AmazAdve	5/20/17	11/19/17	Cleveland	JTS	5/24/17	12/31/17	Fort Worth	DinoAliv	7/15/16	9/30/17
	DreamBig	2/17/17	2/16/18		JTTSP	11/26/16	10/22/17		Dolphins	5/28/16	12/31/17
	ExtrWeat	2/4/17			MOC	4/1/17	3/31/18		DreamBig	2/17/17	2/16/18
	IncrPred	9/30/17	9/30/18		MOTUW	11/19/14	3/30/18	Galveston	MOC	10/14/16	10/31/17
	SFLIS	10/7/16	10/6/17		RME	7/10/07	6/30/18		AmazAdve	5/27/17	1/30/18
	TinyGian	9/30/17	9/30/18	Columbus COSI	TinyGian	3/11/15	10/31/17		DinoAliv	1/1/17	11/1/17
	TOTIA	6/15/17	6/30/18		ACGOTS	5/26/17	6/17/18	DreamBig	9/2/17	8/25/18	
Atlantic City	GWS	5/25/17	5/31/18		Jerusale	10/18/13	2/7/18	Garden City	TinyGian	9/1/16	9/1/17
Austin TSHM	TinyGian	4/29/17	9/30/17		L&C	2/7/18			AsterME	5/19/17	6/18/18
	WildAfri	2/2/17	2/28/18		NPA	4/1/16	9/1/17		L&C	9/27/17	
Baltimore MSC	DreamBig	2/17/17	2/16/18		SpaceNex	11/25/16	12/31/17		MOTUW	9/2/14	9/1/17
	Everest	9/15/15	9/14/17	Copenhagen TBP	FMTTM	1/1/16	12/31/17	Garza Garcia	DreamBig	6/30/17	10/31/17
	Greece	9/14/17			JTTSP	6/15/17	12/15/17	Gatineau	D-Day	9/1/15	3/30/18
	HumpbWha	7/1/15	12/31/17		SFLIS	2/9/17	2/8/18		GWS	10/7/16	6/30/18
	JIAC	9/15/15	9/14/17	Corpus Christi Lex	ACGOTS	6/17/16			MOTUW	1/15/16	6/30/18
	ROF	9/15/15	9/14/17		FightPil	5/12/12			RME	5/6/13	
Baton Rouge LASM	DreamBig	6/30/17	6/29/18		Bugs	10/1/12	4/28/18	Glasgow	TinyGian	12/23/16	12/31/17
	L&C	11/3/15	11/2/18		DreamBig	2/24/17	2/23/18		HidUniv	2/28/18	
	NPA	11/1/16	10/31/17		ExtrWeat	10/15/16	2/14/18	TTA	4/1/15	4/30/18	
Berlin CS	G3DNW	4/20/14	10/19/18		FON	5/18/16	5/17/18	Grand Canyon DCI	GC	11/1/99	12/17
Birmingham AL	DreamBig	2/17/17	2/16/18		G3DNW	10/17/14	10/20/17	Grand Rapids Cel	DreamBig	7/15/17	7/14/18
	ExtrWeat	1/20/17	9/28/17		LITAOA	7/1/16	9/30/17	Guayaquil	Mummies	4/23/07	2/28/18
	JTTSP	6/1/17	2/15/18		RobotsNG	11/1/15	10/31/17		RobotsNG	4/1/17	3/31/18
Bogota Mal	Penguins	6/17/17	6/16/18		SeaMonst	4/27/16	4/26/18	Hague	Africa	10/11/16	10/11/17
Boston MOS	AmazAdve	4/14/07	10/13/17		WildAfri	8/20/17	9/30/18		D-Day	7/1/17	6/30/18
	ExtrWeat	10/15/16	10/14/17		ACGOTS	6/17/16	5/28/18		FMTTM	2/18/17	2/18/18
Boston NEA	AmazAdve	4/24/17	4/23/18		DreamBig	5/26/17	5/25/18		FON	10/4/12	10/3/17
	G3DNW	2/15/16	9/30/17		3/1/13	3/1/13			HumanBod	1/1/11	12/31/17
	GWS	5/31/13	4/30/18		JTS	3/6/15	12/31/17		JIAC	7/4/17	7/4/18
Bradford	TinyGian	9/1/16	9/30/17		D-Day	2/27/17	1/8/18		MOC	5/16/17	12/31/17
	WWDP3D	9/16/15	9/30/17		DreamBig	2/17/17	2/16/18		MOTUW	10/1/15	12/17
Branson	NPA	3/18/16	12/31/17		DSC	3/25/16	1/17/18		NPA	2/16/16	12/31/17
	Ozarks	9/93	12/17		FOTB	2/8/17	12/31/17		DreamBig	2/17/17	2/16/18
	TA	7/19/17	7/19/18		JMCSD	2/27/17	1/8/18		JTS	2/21/15	2/20/18
Cairo EMA	MOTN	12/15/15	12/14/17		LITAOA	9/4/15	1/17/18		NPA	4/29/16	4/28/18
Calgary TS	Bugs	9/28/15	9/28/18		MOTUW	3/25/16	1/17/18		RobotsNG	6/20/15	6/19/18
	SpaceNex	1/1/17	12/31/18		RME	9/1/18			SFLIS	10/21/16	10/20/17
Carnival Vista	NPA	11/4/16	12/31/17		RobotsNG	3/25/16	1/17/18		SpaceNex	7/1/17	6/30/18
Cathedral City	PTJH	5/1/17	4/30/18		DreamBig	2/17/17	2/16/18		NPA	1/1/17	12/31/17
Chandigarh	AIWC	9/5/14	9/5/17		ExtrWeat	1/13/17			DIA	1/1/16	12/31/18
	NPA	9/5/16	9/4/17		IncrPred	6/1/17	5/31/18		DreamBig	2/18/17	2/17/18
Chantilly	DreamBig	2/17/17	2/16/20		WildAfri	9/23/16	9/30/17		FON	10/15/15	11/2/17
	FightPil	12/10/04			9/30/17				L&C	11/7/16	11/3/17
Charleston CCAS	MOTN	10/27/16	10/26/17		D-Day	12/9/16	6/30/18		NPA	7/1/16	6/30/18
	NPA	10/27/16	12/31/17		DreamBig	2/24/17	2/23/18		WWDP3D	6/1/17	6/30/18
Charlotte DP	AmazAdve	5/1/17	4/30/18		ExtrWeat	10/15/16	10/14/17		Amazon	3/25/15	12/31/18
	DreamBig	8/26/17	9/1/18		10/1/16	10/1/18			CRA	3/25/15	12/31/18
Chattanooga TA	AmazAdve	5/26/17	5/25/18		NPA	2/12/16	12/31/17		Everest	12/31/18	
	DreamBig	2/17/17	2/16/18		DreamBig	2/17/17	2/16/18		LivingSe	10/1/13	12/31/18
	Jerusale	3/27/15	3/27/18		ExtrWeat	5/22/17	5/21/18		ACGOTS	6/8/17	6/7/18
					MOTUW	10/7/15			D-Day	5/15/15	12/31/18

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hong Kong SM Houston MNS	EarthFl	2/1/17	1/31/18	Mobile	DreamBig	9/23/17	9/22/18	Saint Augustine	Jerusale	9/15/14	10/31/17
	ExtrWeat	10/19/16	10/14/17	Monterrey Pap	JTSP	6/10/06	12/31/17		L&C	7/1/15	12/31/17
	G3DNW	2/10/15	6/10/18	Montreal SC	IncrPred	6/23/17	6/30/18		AmazAdve	4/28/17	4/30/18
	JMCSO	9/1/17	2/28/18	Moscow Kin	NPA	2/20/17	2/19/18		DreamBig	2/17/17	2/16/18
	AmazAdve	4/21/17	12/31/17	DreamBig	9/10/17	9/9/18	ExtrWeat	10/15/16	1/1/18		
	DreamBig	2/17/17	2/16/18	LastReef	6/1/16	10/31/17	FOTB	1/18/13	12/31/17		
	ExtrWeat	10/15/16	10/14/17	TTA	1/11/16	12/31/17	Gruffalo	1/1/15	12/31/17		
	FOTB	10/4/12	12/31/17	Mumbai NSC	NPA	8/4/17	2/3/18	GruffChi	2/1/15	12/31/17	
	G3DNW	2/15/14	5/31/18	Nanchang JTSC	CRA			ROTB	10/3/15	12/31/17	
	IncrPred	9/15/17	9/30/18	JIAC		11/10/16	11/10/17	WWDP3D	1/9/17	1/31/18	
Huntsville USSRC	Penguins	6/3/17	12/31/17	New Delhi ICC	ND			Saint Louis SC	AmazAdve	9/22/17	3/21/18
	DreamBig	2/17/17	2/16/18	New Orleans	GWS	12/26/16	12/31/17		DreamBig	2/17/17	2/16/18
	FightPil	7/1/13		New York AMNH	HumpbWha	3/3/17	9/3/17		ExtrWeat	1/13/17	1/12/18
	JTS	2/13/15	3/21/18	Niagara Can DCI	Niagara	7/1/86			MOC	10/1/16	10/1/17
	ACGOTS	5/29/17	11/28/17	Niagara NY DCI	Niagara	5/1/07			Mummies	5/27/17	1/7/18
	DreamBig	2/17/17	2/16/18	Norwalk MA	AmazAdve	7/1/17	6/30/18		JTSP	5/5/17	6/1/18
	ExtrWeat	10/24/16	10/14/17	DreamBig	2/17/17	2/16/18	ACGOTS	6/16/17	6/15/18		
	JTS	2/20/15	7/2/18	NPA	5/27/16	12/31/17	AmazAdve	4/14/17	4/13/18		
	LastReef	10/5/12	9/30/17	Nuremberg	HumpbWha	12/31/17		BeauPlan	4/29/16	12/31/17	
	LITAOA	5/1/16	6/18	NPA	3/3/16	12/31/17	DreamBig	8/25/17	8/24/18		
Indianapolis Imx	SpaceNex	9/8/17	3/31/18	Omaha Zoo	GWS	6/1/17	5/31/18	San Diego NHM	ExtrWeat	10/24/16	10/23/17
	SpacJunk	10/31/14	10/31/17	Orlando SC	DreamBig	2/17/17	8/16/18		IncrPred	2/17/17	2/17/18
	AmazAdve	9/8/17	6/7/18	ExtrWeat	10/15/16	10/14/17	JTS	5/15/15	5/31/18		
	ExtrWeat	2/24/17		G3DNW	7/5/14	1/4/18	G3DNW	5/1/17	1/30/18		
	DreamBig	2/17/17	8/16/18	HumpbWha	10/28/16	10/27/17	WildAfri	9/7/16	9/30/17		
	ExtrWeat	10/15/16	10/14/17	JMCSO	7/1/17	6/30/18	DreamBig	3/10/17	3/9/18		
	DreamBig	5/26/17	5/25/18	WWDP3D	4/1/17	3/31/18	FOTB	10/12/12	9/30/17		
	ExtrWeat	10/15/16	10/14/17	4/1/17			L&C		9/30/17		
	Mummies	6/20/17	6/20/18	HumpbWha	7/7/15	12/31/17	NPA	3/18/16	12/31/17		
	WATE	6/1/97		Paris Geo	NPA	4/3/17	12/31/17	San Jose Tech	SeaMonst	2/2/17	9/4/17
Katoomba Katowice CC Krakow CC KSC 1 Kuwait SCK	G3DNW	6/18/14	9/19/17	Parker	ExtrWeat	9/30/17	9/30/17		AmazAdve	5/6/17	5/5/18
	G3DNW	6/18/14	9/19/17	JTSP	NPA	3/27/17	9/3/17		DreamBig	2/17/17	2/16/18
	JTS	2/27/15		WWDP3D	7/10/17	9/30/17	ExtrWeat	10/15/16	10/14/17		
	DreamBig	6/25/17	12/25/17	Pensacola NAM	ACGOTS	5/26/17	6/30/18	RobotsNG	10/3/15	10/2/17	
	FlyMons	9/5/16	9/4/17	DreamBig	3/1/17	6/30/18	HCBTD	8/17/96			
	HumpbWha	7/6/16	12/31/17	MOF	11/8/96		GlobSoun	10/1/16	10/1/17		
	WM	9/1/17	8/31/18	NPA	9/5/16	9/4/17	TinyGian	9/12/15	9/2/17		
	TinyGian	5/30/16	5/30/18	Peoria RM	DreamBig	2/18/17	2/17/18	D-Day	3/29/14	6/30/19	
	ExtrWeat	10/15/16	10/14/17	DSC	11/17/16	11/16/17	DreamBig	2/17/17	2/16/18		
	IncrPred	9/29/17	9/30/18	ExtrWeat	10/15/16	10/14/17	LastReef	9/5/17	2/8/18		
Las Palmas Lehi	NPA	3/24/17	3/2/18	JTS	6/11/16	12/31/17	RME	9/1/18			
	SpaceNex	6/30/17	6/30/18	MOF	6/1/17	5/31/18	SFLIS	9/5/17	9/4/18		
	WWDP3D	9/26/14	9/30/17	NPA	4/15/17		TTA	1/20/17	12/31/17		
	Kenya	6/1/17	11/30/17	RobotsNG	DreamBig	2/18/17	2/17/18	Shanghai 3D STM	JMCSO	12/31/16	12/31/17
	Bugs	8/24/15	8/24/18	DSC	11/17/16	11/16/17	NPA	12/1/16	12/17/17		
	G3DNW	6/18/14	9/19/17	ExtrWeat	10/15/16	10/14/17	JMCSO	11/1/16	11/1/17		
	JTM	1/31/18		JTS	6/11/16	12/31/17	Alaska	1/1/17	1/1/19		
	LITAOA	10/16/15		MOF	6/1/17	5/31/18	MOTUW	6/13/16	12/31/17		
	MOC	1/20/17	1/31/18	NPA	1/17/15	3/10/18	RobotsNG	5/1/17	4/30/18		
	NPA	2/12/16	2/11/18	RobotsNG	10/1/16		NPA	3/4/16	12/31/17		
London SM	DreamBig	9/4/17	8/31/18	DreamBig	11/25/16	2/16/18	DreamBig	6/2/17	6/2/18		
	RobotsNG	5/23/15	2/28/18	ExtrWeat	10/7/16	3/1/18	ExtrWeat	2/1/17	2/18/18		
	DreamBig	2/17/17	2/11/18	GWS	9/15/16	9/30/17	IncrPred	12/22/16	6/30/18		
	HumanBod	7/1/17	9/4/17	JTS	10/1/16	10/1/17	RobotsNG	3/4/16			
	DreamBig	2/17/17	2/16/18	JTSP	6/16/17	6/15/18	WildAfri	8/1/17	8/30/18		
	ExtrWeat	10/15/16	10/14/17	RobotsNG	9/17/16		Dolphins		12/31/17		
	FON	6/18/15	7/2/18	TinyGian	4/1/16	4/30/19	Jerusale	12/12/13	12/11/17		
	G3DNW	6/18/15	6/30/18	JMCSO	2/1/16	12/31/17	JTSP	5/25/17	5/24/18		
	Jerusale	1/20/14	7/2/18	DreamBig	2/1/17	2/16/18	MOF		12/31/17		
	JTS	4/3/15	6/30/18	ExtrWeat	10/17/16	10/14/17	JMCSD	3/11/17	9/10/17		
Lubbock SS	JTSP	6/30/17	6/29/18	FON	2/1/12	9/17	Stockholm	DinoAliv	6/1/17	6/1/18	
	AmazAdve	6/2/17	11/30/17	GWS	6/18/14	9/19/17		HumanBod	1/1/12	12/31/17	
	ExtrWeat	3/4/17	2/23/18	JMCSO	2/7/17	2/7/18		JTSP	9/30/17		
	SFLIS	10/7/16	10/6/17	D-Day	11/10/14	3/1/18		MOTUW	9/18/15	9/1/17	
	HumpbWha	10/6/16	10/5/17	DreamBig	2/17/17	2/16/18		D-Day	5/30/16	6/30/18	
	JTS	11/26/16	11/26/17	JMCSO	3/1/17	2/28/18		DreamBig	2/17/17	2/16/18	
	NPA	3/17/16	9/17/17	JTS	3/20/15	3/21/18		ExtrWeat	10/15/16	10/14/17	
	RME	9/1/18		NPA	2/12/16	12/31/17		JMCSD	3/11/17	9/10/17	
	WildAfri	9/21/17	9/30/18	G3DNW	6/18/14	9/19/17		NPA	2/12/16	6/30/18	
	NPA	2/6/17	12/31/17	RME	7/14/17	7/14/18		SFLIS	7/1/17	6/30/18	
Lucerne	ExtrWeat	10/27/16	10/26/17	D-Day	5/23/14	2/1/18	Taichung NMNS	AmazAdve	4/28/17	10/27/17	
	FightPil	3/23/12		DreamBig	2/17/17	2/16/18		DreamBig	2/17/17	2/16/18	
	Jerusale	9/27/13	2/28/18	ExtrWeat	10/17/16	10/14/17		ExtrWeat	5/19/17	5/1/18	
	LOF	3/23/12		FON	2/1/12	9/17		RobotsNG	10/16/15	10/14/17	
	Rescue	6/1/12		Jerusale	2/21/14	2/28/18		WildAfri	5/15/16	6/30/18	
	AmazAdve	9/15/17	9/13/18	JTS	6/16/17	6/15/18		Dragons	10/1/16	9/30/17	
	AMMM	7/1/16		L&C	1/1/15	12/31/17		MOC	5/15/17	10/15/17	
	G3DNW	4/11/16	4/10/18	MOTUW	11/1/15	10/31/17		VanGogh	3/24/17	3/23/18	
	MA	1/1/17	1/1/18	NPA	2/27/16	12/31/17		WildAfri	10/1/16	10/1/17	
	MOTUW	3/24/14	12/31/17	DreamBig	2/17/17	2/16/18		DreamBig	2/17/17	8/16/18	
Memphis Pink	SFLIS	3/16/17	3/22/18	ExtrWeat	10/15/16	10/14/17	Valencia Spn	RME	9/1/18		
	ACGOTS	5/7/16	6/22/18	GWS	6/1/17	5/31/18		HidUniv		12/31/17	
	ExtrWeat	3/24/17	5/28/18	DreamBig	2/18/17	2/17/18		JMCSO	4/1/17	3/31/18	
	WWDP3D	5/21/15	5/31/18	FOTB	5/1/13	6/30/18		JTS	8/1/17	5/1/18	
	DinoAliv	11/5/16	9/30/17	GCA	6/1/16	7/31/18		NPA	10/7/16	10/6/17	
	WildOcea	5/17/17	10/30/17	HumpbWha	3/14/15	12/31/17		SeaMonst	7/1/16	12/31/17	
	DreamBig	3/15/17	3/14/18	NPA	4/10/16	4/30/18		WWDP3D	7/1/16	7/1/18	
	HumpbWha	11/16/16	11/15/17	WildAfri	2/1/17			Bugs	3/11/06	6/30/18	
	DreamBig	7/10/17	7/9/18	ToFly	7/1/16	6/30/18		D-Day	11/7/15	11/12/17	
	ExtrWeat	10/15/16	10/14/17	AmazAdve	9/8/17	3/7/18		DreamBig	3/4/17	2/16/18	
Mexico City Pap Mexico City PAP Milwaukee	NPA	9/17/16	9/16/17	ExtrWeat	2/24/17		Vancouver TWS	GlobSoun	10/1/16	10/1/18	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Vantaa Victoria DCI	HumanBod	7/1/16	6/30/18	Warsaw CC Washington NASM Washington NMNH Yellowstone	ROTB	9/23/17	10/31/17				
	NPA	2/12/16	6/30/18		G3DNW	6/18/14	9/19/17				
	RME	9/1/18			ACGOTS	5/26/17	5/28/18				
	WOTA	1/1/17	1/31/18		D-Day	5/23/17	5/22/19				
	FOTB	5/9/17	1/15/18		DreamBig	2/17/17	2/16/20				
	AmazAdve	4/14/17	10/15/17		JTS	3/6/15					
	DreamBig	3/17/17	3/16/18		ToFly	3/7/16	12/31/17				
	DSC	2/3/17	3/2/18		AmazAdve	4/21/17	12/31/17				
	ExtrWeat	10/28/16	10/14/17		NPA	2/12/16	2/11/18				
	G3DNW	9/4/15	6/30/18		ExtrWeat	1/23/17	10/14/17				
Virginia Beach AMSC	RME	9/1/18			Yell	5/1/14	12/31/17				
	RobotsNG	2/3/17									
	SFLIS	9/22/17	9/21/18								
	TinyGian	12/2/16	12/2/17								
	WWDPP3D	5/1/17	4/30/18								

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist			
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D	K2	Mummies	Mummies: Secrets of the Pharaohs	2007	GSF		
Africa	Africa: The Serengeti	1994	K2	ND	Neelkanth Darshan		2005	unk		
AIWC	Adventures in Wild California	2000	MFF	Niagara	Niagara: Miracles, Myths, and Magic		1987	K2		
Alaska	Alaska: Spirit of the Wild	1997	K2	NPA	National Parks Adventure		2016	3D	MFF	
AmazAdve	Amazon Adventure	2017	3D	SKF	Ozarks	Ozarks: Legacy and Legend	1993	IMAX		
Amazon	Amazon	1997	MFF	Penguins	Penguins	Penguins 3D	2013	3D	nWP	
AMMM	Amazing Mighty Micro Monsters 3D	2016	3D	SER	PTJH	Pandas: The Journey Home	2014	3D	NGD	
AsterME	Asteroid: Mission Extreme	2016	3D	NGD	Rescue	Rescue 3D	2011	3D	K2	
BeauPlan	Beautiful Planet, A	2016	3D	IMAX	RME	Rocky Mountain Express	2011	SLC		
Bugs	Bugs!	2003	3D	SKF	RobotsNG	Robots	2015	3D	NGD	
CRA	Coral Reef Adventure	2003	MFF	ROF	Ring of Fire		1991	MFF		
D-Day	D-Day: Normandy 1944	2014	3D	K2	ROTB	Room on the Broom	2015	3D	B&D	
DIA	Dream is Alive, The	1985	IMAX	SeaMonst	Sea Monsters: A Prehistoric Adventure		2007	NGD		
DinoAliv	Dinosaurs Alive	2007	3D	GSF	SFLIS	Search for Life In Space 3D, The	2016	3D	MFF	
Dolphins	Dolphins	2000	MFF	SpaceNex	Space Next 3D		2015	3D	B&D	
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D	SpacJunk	Space Junk	2012	3D	K2	
DreamBig	Dream Big: Engineering Wonders of the World	2017	3D	MF	TA	Tornado Alley	2011	3D	GSF	
DSC	Deepsea Challenge 3D	2015	3D	NGD	TinyGian	Tiny Giants 3D	2014	3D	GSF	
EarthFli	Earthflight	2017	3D	GSF	ToFly	To Fly!	1976	MFF		
Everest	Everest	1998	MFF	TOTIA	Titans of the Ice Age		2013	3D	GSF	
ExtrWeat	Extreme Weather	2016	3D	NGD	TTA	To the Arctic	2012	3D	IMAX	
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2	VanGogh	Van Gogh: Brush with Genius	2009	MFF		
FlyMons	Flying Monsters 3D	2011	3D	NGD	WATE	Wild Australia: The Edge	1997	NGD		
FMTTM	Fly Me to the Moon	2008	3D	nWP	WildAfri	Wild Africa 3D	2015	3D	GSF	
FON	Forces of Nature	2004	NGD	WildOcea	Wild Ocean		2008	3D	GSF	
FOTB	Flight of the Butterflies	2012	3D	SKF	WM	Watermelon Magic	2013	3D	B&D	
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP	WOTA	Wonders of the Arctic	2014	3D	GSF	
GC	Grand Canyon: The Hidden Secrets	1985	K2	WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D		2014	3D	GSF	
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	Yell	Yellowstone	1994	GSF		
GlobSoun	Global Soundscapes: Mission to Record the Earth	2016	3D	FIC						
Greece	Greece: Secrets of the Past	2006	MFF							
Gruffalo	Gruffalo, The	2014	B&D							
GruffChi	Gruffalo's Child	2015	B&D							
GWS	Great White Shark	2013	3D	GSF						
HCBTD	Hearst Castle: Building the Dream	1996	K2							
HidUniv	Hidden Universe	2013	3D	MFF						
HOTB	Hurricane on the Bayou	2006	MFF							
HumanBod	Human Body, The	2001	NGD							
HumpbWha	Humpback Whales	2015	3D	MFF						
IncrPred	Incredible Predators	2016	3D	GSF						
Jerusale	Jerusalem	2013	3D	NGD						
JIACT	Journey into Amazing Caves	2001	MFF							
JMCSCO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED						
JTM	Journey to Mecca	2009	SKF							
JTS	Journey to Space	2015	3D	K2						
JTSP	Journey to the South Pacific	2013	3D	MFF						
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED						
L&C	Lewis & Clark: Great Journey West	2002	NGD							
LastReef	Last Reef, The	2012	3D	GSF						
LITAOA	Living in the Age of Airplanes	2015	NGD							
LivingSe	Living Sea, The	1995	MFF							
LOF	Legends of Flight	2010	3D	K2						
MA	Museum Alive 3D	2016	3D	SER						
MOC	Mysteries of China	2016	3D	GSF						
MOF	Magic of Flight, The	1997	MFF							
MOTN	Mystery of the Nile	2005	MFF							
MOTUW	Mysteries of the Unseen World	2013	3D	NGD						

September 2017 Bookings Count			
#	Film	#	Film
59	DreamBig	6	FON
41	ExtrWeat	5	DinoAliv
37	NPA	5	FightPil
22	AmazAdve	5	GlobalSoun
19	G3DNW	5	SpaceNex
19	JTS	4	RobotsNG
14	JMCSCO	4	WildAfri
13	WildAfri	4	LITAOA
11	D-Day	3	AsterME
11	MOTUW	3	DSC
11	TinyGian	3	TOFA
11	WWDPP3D	3	LastReef
10	ACGOTS	3	Mummies
10	JTSP	3	Seamonst
9	FOTB	3	TTA
9	IncrPred	2	CRA
9	Jerusale	2	Dolphins
9	MOC	2	Everest
9	RME	2	FlyMons
8	SFLIS	2	FMTTM
7	GWS	2	Kenya
7	L&C	2	MOTN
		1	LOF

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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SHORTS



DP Reed Smoot, ASC, and director Daniel Ferguson filmed the Aug. 21, 2017 eclipse in Grand Teton National Park, Wyoming, with the Sony F65 camera for Einstein's Incredible Universe.

Cosmic Picture shoots eclipse

Cosmic Picture dispatched multiple crews to sites in the Northwestern U.S. to shoot the Aug. 21 total solar eclipse for its GS film, *Einstein's Incredible Universe*. DP **Reed Smoot** and director **Daniel Ferguson** shot with an IMAX 15/65 camera in Grand Teton National Park in Wyoming, and cinematographer **James Neishouse** used a Canon C700 4K digital camera with a 50-1000mm zoom lens with a 1.5 extender in Casper, WY.

The production team is also working with faculty members at the **University of Wyoming** who recreated the famous 1919 experiment by Arthur Eddington that demonstrated that light rays are bent by the sun's gravity, proving Einstein's theory of general relativity. *Einstein's Incredible Universe* is set for release in 2020.

Dunkirk opens on 38 15/70 prints

Christopher Nolan's *Dunkirk* opened on July 20 in 3,720 North American theaters, including 402 IMAX theaters, of which 32 ran 15/70 film prints and eight were IMAX laser. Overseas, 231 IMAX theaters ran the 107-minute show, six with 15/70 film prints, and 15 more on IMAX laser systems. In addition, the film ran in 5/70 in 29 international theaters and nearly 100 North American screens. In most theaters, the 15/70 prints were

screened through the end of August, and into September in a few locations. It will open in China on Sept. 1.

Every frame of *Dunkirk* was shot on either 5/65 or 15/65 film, with the latter comprising about 70% of the finished film. Nolan and cinematographer **Hoyt van Hoytema** handheld the bulky IMAX film camera for many shots, used it under water, and mounted it on several of the real WWII fighter planes used in the film. Using a special snorkel lens, aerial coordinator **Craig Hosking** was able to capture shots from the pilots' point of view during the dog-

fight sequences. For in-cockpit shots of the fliers' faces, Nolan resisted the temptation to use a compact digital camera, or even 5/65 film, and squeezed the IMAX camera into the cockpit of a more spacious Russian Yak-52 plane dressed to resemble a Spitfire. In this way, actors **Tom Hardy** and **Jack Lowden**, playing the pilots, could be filmed in flight, in 15/65, with a stunt pilot controlling the plane from the rear cockpit. For some close-up shots, a mockup of the cockpit on a manually controlled motion base mounted at the edge of a cliff in California gave the impression of flying 1,000 feet over the English Channel.

An IMAX camera was almost lost during a shot of one of the planes ditching into the sea, according to van Hoytema, when the plane sank almost instantly. The camera was recovered after 90 minutes underwater, during which

time its housing failed. However, the camera and the film it had shot were successfully cleaned and restored.

Nolan shot nearly 1,000 rolls of 15/65 negative for the film, to create what he called "the highest resolution feature film ever made." Somewhat less 5/65 footage was shot for select scenes. All of that material was processed by **FotoKem** in Burbank, CA, under the supervision of vice president **Andrew Oran**. FotoKem also handled the 5/70 dailies, negative cutting, answer prints, 15/70 release prints, DCPs, and home video deliverables, among many other services.

Imax Corporation's chief quality officer, **David Keighley**, tells *LF Examiner* that every one of the 38 15/70 release prints was printed from original camera negative to assure the highest possible quality. For the relatively few visual effects shots — Nolan prefers practical effects to CGI — the negatives were scanned at 8K, and the effects shots were filmed out at 6K. Keighley said that this extra level of quality in post was necessary to maintain the high standards of image quality that Nolan had established for *Dunkirk*.

About 20 of the 15/70 prints ran in multiplex IMAX theaters on projectors that had been dormant since Nolan's last film, *Interstellar*, in late 2014. Imax worked with the exhibitors to refurbish and reconnect the projectors, and hired about 50 experienced IMAX film projectionists to run the shows, since in the digi-

(see **SHORTS** on page 15)



A 15/65 film camera was mounted in a WWII Yak-52 airplane for pilot POV shots in *Dunkirk*. The prism in the snorkel lens required the camera to be mounted upside down.